

OF EXTRAORDINARY IMPORTANCE

The Metropolitan Museum of Art

NOV 3 1921

THE COSTLY ANTIQUE AND MODERN  
FURNISHINGS  
INTERIOR DECORATIONS  
AND EMBELLISHMENTS

OF A

NEW YORK CITY PALATIAL MANSION

WHICH WAS DESIGNED BY, AND ERECTED AND  
FURNISHED UNDER THE DIRECT SUPERVISION OF

THE DISTINGUISHED AMERICAN ARCHITECT  
THE LATE

RICHARD MORRIS HUNT

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
AT THE AMERICAN ART GALLERIES


UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

MADISON SQUARE SOUTH  
NEW YORK

MAR 27 1922





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ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

BEGINNING WEDNESDAY, OCTOBER 12<sup>TH</sup>, 1921  
AND CONTINUING UNTIL THE DATE OF SALE  
FROM 9 A. M. UNTIL 6 P. M.

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THE COSTLY ANTIQUE AND MODERN  
FURNISHINGS  
INTERIOR DECORATIONS  
AND EMBELLISHMENTS  
OF A  
NEW YORK CITY PALATIAL MANSION

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
ON THE AFTERNOONS OF  
MONDAY, TUESDAY AND WEDNESDAY  
OCTOBER 17<sup>TH</sup>, 18<sup>TH</sup> AND 19<sup>TH</sup>  
BEGINNING AT 2.15 O'CLOCK  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK





ILLUSTRATED CATALOGUE  
OF  
COSTLY ANTIQUE AND MODERN  
FURNISHINGS  
INTERIOR DECORATIONS  
AND EMBELLISHMENTS  
OF A  
NEW YORK CITY PALATIAL MANSION

WHICH WAS DESIGNED BY, AND ERECTED AND  
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THE LATE  
RICHARD MORRIS HUNT

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY DIRECTION OF EXECUTORS  
ON THE AFTERNOONS HEREIN STATED  
AT THE AMERICAN ART GALLERIES

THE SALE TO BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE, OF THE  
AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK CITY



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



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II. **The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. **Identification and part payment by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

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Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

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Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

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AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City



# CATALOGUE





THE AMERICAN ART ASSOCIATION

MANAGERS

SALE AT THE AMERICAN ART GALLERIES

FURNISHINGS AND EMBELLISHMENTS

of a New York City Palatial Mansion

Afternoons of Monday, Tuesday and Wednesday

October 17 to 19, 1921

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

*Purchaser's Name* \_\_\_\_\_

*Address in Full* \_\_\_\_\_

*Amount of Deposit* \_\_\_\_\_



# FIRST AFTERNOON'S SALE

MONDAY, OCTOBER 17, 1921

AT THE AMERICAN ART GALLERIES

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BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 1 to 138, inclusive

## CUT GLASS

- H. Fredrick*  
1—SIX CUT GLASS LIQUEURS  
*2.30* Hobnail cut bowls, star feet.
- Mrs. H. E. Taylor*  
2—TWELVE IRIDESCENT CUSTARD CUPS AND SAUCERS  
*3*—Optical with gilded rims; slight variance in patterns.
- Sharon Tucker*  
3—TWENTY ETCHED GOLD WINE GLASSES  
*10*—Bowls and foot enriched with numerous fleurs-de-lis.
- J. R. Whitney*  
4—EIGHTEEN ETCHED AND GILDED GLASS FINGER-BOWLS  
AND TRAYS  
*4.50*—Gadrooned bowls and trays; enriched with gilded scroll-  
basket cartouches, festoons and bandings.
- Mr. P. A. Rockefeller*  
5—EIGHTEEN ETCHED AND GILDED GLASS FINGER-BOWLS  
AND TRAYS  
*42.00*—Similar to the preceding; without festoons.

## First Afternoon

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*Sam Zucker*  
6—TWO ETCHED AND GILDED GLASS DECANTERS

Bottle-shape; stoppers and bodies etched with numerous fleurs-de-lis.

*Sam Zucker*  
7—TWO OPTIC GLASS DECANTERS

8 Pear-shaped body; with long neck and spirally twisted pinnacle stopper.

*John C. Hall*  
8—OPTIC GLASS SERVICE

Bell-shape, with twisted stem. Comprising eight liqueurs, eleven sherries, eleven ports, five Rhinewines, five Madeiras and eleven Champagnes.

*Sam Zucker*  
9—FOUR ENGLISH RUBY GLASS BOWLS

32—Two deep bowl-shape; two with wave flaring sides.

*Sam Zucker*  
10—NINE RUBY BOWLS AND TRAYS

*English Late Eighteenth Century*

37/50 Gadrooned bowls with valanced rim and similar trays.

*Sam Zucker*  
11—CUT RUBY GLASS WINE EWER

*English Late Eighteenth Century*

27/50 Enriched with bands of hobnail cutting, spiral gadroons, leaf-lobed foot.

*Height, 15 inches.*

*G. Baumeister*  
12—CUT RUBY GLASS WINE EWER

*English Late Eighteenth Century*

12 Similar to the preceding. (Foot imperfect, but can be cut down.)

*Sam Zucker*  
13—THREE CUT GLASS BOTTLES

7 Faceted octagonal body, with faceted stopper.

*Sam Zucker*  
14—TWO CUT GLASS CARAFES

14 Bottle-shape; cut with minute hobnail bandings and star feet.

*Sam Zucker*  
15—TWO CUT GLASS EWERS

5—Faceted necks; star-cut stoppers and feet.

*Sam Zucker*  
16—THREE CUT GLASS DECANTERS

(A) Bottle-shape, with faceted neck and wreath-etched stopper.

(B) Similar, with key-pattern banding and faceted stopper.

(C) Ewer with sloping sides, etched with gilded festooned cartouches.

*Sam Zucker*  
17—CUT GLASS FRUIT DISH

*English Eighteenth Century*

Square sloping sides with canted corners and scrolled rim. (Chipped on edge.)

*Size, 11 inches square.*

*Mrs P. A. Crocker*  
18—CUT GLASS FLOWER VASE

Elongated pear-shape; on four stump feet; intaglio cutting, displaying cartouches and cornucopiæ of flowers.

*Height, 12 inches.*

*M. Hutton*  
19—CUT GLASS FLOWER VASE

Round expanding body; intaglio cutting, displaying panels of floral motives.

*Height, 12½ inches.*

*Sam Zucker*  
20—ENGLISH CUT CRYSTAL GLASS PITCHER

Ovoidal body with oval medallions interrupting hobnail cutting; scalloped mouth, scroll handle.

*Height, 12 inches.*

*M. Hutton*  
21—CUT GLASS FLOWER VASE

Truncated form; intaglio cutting; displaying festooned wreaths and bands of laurel leaves.

*Height, 14 inches.*

*Sam Zucker*  
22—ENGLISH CUT CRYSTAL JARDINIÈRE

Bowl-shaped, with oval medallions and hobnail cut panels. Flaring, faceted scalloped rim.

*Diameter, 15 inches.*

*Mrs Sheffield*  
23—FIVE ROYAL BERLIN PORCELAIN CUPS AND SAUCERS

Enriched in bistre with groups of cupids and gilded scroll rims.

## First Afternoon

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*D. A. King*  
24—FIVE FRENCH PORCELAIN CUPS AND SAUCERS

Enriched with garlands of flowers and coronetted monograms. (Rims slightly chipped.)

*Mary Butler*  
25—FOUR MINTON CUPS AND SAUCERS

Decorated in carmine with busts of "Court Ladies" and scrolled vines. (Variously cracked.)

*Carolyn Armstrong*  
26—LARGE MINTON COFFEE CUP AND SAUCER

Decorated with bird, floral and green panels. (Chipped.)

*Samuel Jucker*  
27—NINE DAVENPORT CUPS AND SAUCERS

Decorated with garlands of large pink roses.

*Sam Jucker*  
28—TEN WORCESTER CUPS AND SAUCERS *Directoire Period*

Decorated with gilded scrolls, bands and old-red flowers.

*H. Bray*  
29—ELEVEN ENGLISH PORCELAIN BOUILLON CUPS AND SAUCERS

Decorated with rosebuds and gilded rims.

*Sam Jucker*  
30—SIX PAINTED FAIENCE PLATES

Decorated in colors with subjects illustrating the dreams of an embryo chef.

*Rev. Edwin*  
31—FOUR SEVRES PORCELAIN DISHES

Two differing boat-shapes, one bowl-shape and one small tureen with cover; decorated with spray of flowers and monograms.

*Sam Jucker*  
32—OLD DERBY DISH

Oval deep dish, decorated with sprays of flowers.

*Length, 16 inches.*

*Sam Jucker*  
33—NINE ENGLISH FAIENCE PLATES

Variously decorated in crimson and blue with elfish subjects from fairy tales.



*Sam. Zuckerman*  
34—ELEVEN WORCESTER PLATES

21.- Decorated in gold or blue with varied symbols and graduated gilded or blue imbrications.

*Sam. Zuckerman*  
35—NINE COPELAND PLATES

9.- Decorated in colors with varied reserved panels of birds and flowers on rose-du-Barry grounds.

*F. Baummeister*  
36—NINETEEN SÈVRES PORCELAIN PLATES

2.- Decorated with coronetted cipher of Napoleon. Gilded at the Sèvres Factory. (Several chipped.)

*Mrs. Arthur Kyle*  
37—THIRTY COALPORT PLATES

60.- Gadrooned gilded rim, decorated with scrolled border of deep rose-du-Barry edged with gilded scrolls and flowers.

*Mrs. Sheffield*  
38—EIGHTEEN MINTON PLATES

72.- Decorated with deep rose-du-Barry borders and gilded bandings.

*J. A. Linardi*  
39—TWENTY-FOUR MINTON PLATES

71.- Similar to the preceding, with royal-blue borders.

*Wm. B. Rockefeller*  
40—TWENTY-FOUR MINTON PLATES

60.- Similar to the preceding, with Sèvres green borders.

*Wm. B. Rockefeller*  
41—TWENTY-FOUR MINTON PLATES

60.- Similar to the preceding, with canary-yellow borders.

*Otto Bernick, Agt*  
42—DRESDEN CHOCOLATE SET

19.- Comprised of covered pot, bowl, and eight varied size cups and saucers; decorated with "Hunting Scenes," scrolls, flowers and small landscapes. (Several pieces chipped.)

*Sam. Zuckerman*  
43—MINTON DESERT SERVICE

750.- Comprising four compotiers and nine plates. Open basket rims with gilding; enriched with sprays of pink roses.

## First Afternoon

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- 44—*J. Maurice* DECORATED DINNER SERVICE *By Bloor of Derby*

160. Scalloped rims with gadroon edge; decorated in lavender and gold with leaf scrollings and rosette centers. Consisting of eighty-one dinner plates, twenty-three soup plates, two extra large, two large, and two small oval platters, round low fruit bowl and oblong vegetable dish. (Several pieces cracked.) Mark on foot, "Bloor-Derby" within a circular medallion.

- 45—*J. Spode* EARLY SPODE DINNER SERVICE

16. Comprising twenty-four plates, six-lobed berry, two oval and two shaped oblong dishes. Gadrooned scalloped rim; decorated in shades of rich cobalt-blue and gilding with broad floretted scrolled borders and central groups of flowers and symbols in the Chinese manner.

- 46—*J. Hattor* TWO MOUNTED MARBLE CASSOLETTES *Directoire Period*

14. Round shaft and molded base of statuary marble; mounted in *cuirre doré* with chain-festooned leaf-bobèche and moldings at foot.

Height, 8 inches.

- 47—*V. M. Vila* CHINESE PORCELAIN FIGURINE *Ch'ien-lung Period*

250. "Kuan-yin." Seated figure with crossed legs resting on a lotus thalamus. Rich resonant white glaze. (Has been much restored.)

Height, 14½ inches.

- 48—*J. Baumeister* FOUR MOUNTED PORCELAIN CURTAIN ROSETTES

*English Eighteenth Century*

16. Circular, painted with busts of "Court Ladies" after Morland. Brass pearl rims and backs.

- 49—*J. Baumeister* ROUND HANDLED POTTERY MUG

*Early Doulton*

2. Round, enriched with trees, "St. George and the Dragon," monkey, windmill and hound handle. Glazed brown above and stone-color below. (Rim chipped.)

Height, 5 inches.

*M. Hutton*  
50—PORCELAIN JARDINIÈRE OF FLOWERS *Sèvres Style*

Open basket-work; tapering jardinière in crimson and ivory, filled with varicolored flowers. Height, 10½ inches.

*Mrs. F. V. Morris*  
51—TWO PORCELAIN ROSE BUSHES IN POTS *Sèvres Style*

Pink rose bush in tapering round pot; decorated with birds and flowers.

Height, 16 inches.

*Peter Bernick Agp*  
52—CHINESE PORCELAIN JARDINIÈRE

Circular, with tapering sides. Decorated in brilliant enamels with water plants, lilies and birds on white ground.

Height, 7½ inches; diameter, 21½ inches.

*Loonan*  
53—BLUE AND WHITE PORCELAIN VASE *K'ang-hsi Period*

Tapering square body with long trumpet neck; decorated in deep cobalt-blue with panels of landscapes and figures.

Height, 20½ inches.

*D. A. Dimadi*  
54—TWO LONGWY POTTERY VASES

Club-shaped; invested with a brilliant peacock-blue glaze. Bored at bases for electric wiring.

Height, 25 inches.

*G. P. Lynel*  
55—MOUNTED SÈVRES PORCELAIN LAMP

Oviform vase; decorated with "Group of Cupids Fishing beside a Stream." Mounted in *cuivre doré* with scrolled handles, bowl for oil and festooned scrolled demi-cupids. signed: "Abb Schilt-Manufre de Sèvres."

Height, 26 inches.

*Liam Tucker*  
56—MOUNTED CUT GLASS LAMP

Octagonal expanding shaft; with broad round foot. Mounted with silver-plated Corinthian capital and duplex burner for oil.

Height, 30 inches.

*Louis & Co*  
57—MOUNTED PORCELAIN VASE *Chinese Style*

Slender beaker-shape; decorated in red and green with *júi* valances and symbols. Richly mounted in *cuivre doré* with open scrolled rocaille lip, laurel-wreathed handles and similar rocaille-scrolled foot. (Vase restored.)

Height, 33 inches.

## First Afternoon

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58—*D. J. Noorian* MOUNTED SÈVRES PORCELAIN VASE *Circa 1874*

Oviform, with incurved neck, molded foot and loose mouth. Invested with a marbled glaze of royal blue and gilded bandings. Mounted at foot in *cuivre doré* with square base having incurved corners.

*Height, 35 inches.*

59—*Sam Zucker* POTTERY JARDINIÈRE *French Renaissance Style*

Gadrooned bowl glazed in brown, ivory and greens. On four crouching chimeric animal feet. Loose zinc lining.  
10.— (Has been restored.)

*Height, 22½ inches; diameter, 23 inches.*

60—*Sam Zucker* SCULPTURED MARBLE TAZZA *Italian Renaissance Style*

Pompeian red marble; square tazza adorned with gadroons and four double loop handles; on high fluted foot. Square  
20.—Alps-green marble plinth. (Imperfect.)

*Height, 11 inches; 18 inches square.*

61—*F. Banmeister* BRONZE FIGURE *By R. M. Hunt*

"Lioness" prepared to spring from her haunches. On oblong base and stepped antique red marble plinth. Signed  
10.—"R. M. Hunt" on base.

*Height, 8 inches; length, 11½ inches.*

62—*Sam Zucker* CUIVRE DORÉ AND ENAMEL CLOCK *Louis XVI Style*

Blue enameled globular dial enclosing works, suspended within tripod gilded leaf scrollings standing on an incurved triangular base.

*Height, 16 inches.*

63—*F. Banmeister* TWO BRONZE EWERS *Directoire Period*

Graceful oviform; with dull brown patina. Enriched with gilded animal and leaf-scroll handle, leafage and molding.  
42.50.—On square old-red marble base.

*Height, 15½ inches.*

## First Afternoon

### 64—*Joseph Snyder* CUIVRE DORÉ CANDLESTICK

*Louis XIV Style*

Festooned, shaped baluster stem and fluted, flaring foot. Fitted with electric candle and cream parchment shade.

*Height, 20 inches.*

### 65—*M. Naitove* CUIVRE DORÉ CLOCK

*Marie Antoinette Style*

Rectangular glazed case, surmounted by two doves within a wreath and ribbon motives. On shaped statuary marble base, mounted with bas-relief panel of cupids and acanthus rinceau. Porcelain dial, inscribed "Raingo Fres."

*Height, 25 inches.*



### 66—*R. J. Harman* TWO PORPHYRY VASES, MOUNTED IN CUIVRE DORÉ

*Louis XVI Style*

Oviform, with incurved neck and domed cover, on square bases. Richly mottled old-red porphyry mounted in chiseled *cuivre doré* with pineapple terminal, open scrolled acanthus leaf handles and floral and fruit festoons.

*Height, 2 feet 5 inches.*



## First Afternoon

- 67—*Mrs Arthur Kyle*  
TWO CUIVRE DORÉ CANDELABRA *Renaissance Style*

Fluted shafts with six scrolled arms for lights. On open  
15.—scrolled tripod hoof legs.

*Height, 30 inches.*

- 68—*Caroline Monahan*  
TWO CUIVRE DORÉ CANDELABRA *Louis XVI Style*

Oviform body and molded round base of statuary marble.  
65.—Mounted with circlet of rhinestones, festooned satyr heads  
having slender tripod hoofed legs and bouquet of roses de-  
veloping four cusps for lights.

*Height, 18 inches.*

- 69—*Otto Berner Agt*  
DRESDEN PORCELAIN CLOCK, MOUNTED IN CUIVRE DORÉ  
*Louis Philippe Period*

2 10.—Circular porcelain dial set in an open *cuivre doré* mounting  
of leaf and rocaille scrolls forming a niche under the dial  
and extending toward the foot, which supports four Dres-  
den porcelain horses being driven by a figure of Phaeton  
seated under the niche. Dial signed by Charles Balzar.  
(Horses imperfect.)

*Height, 13½ inches; width, 22 inches.*

(Illustrated)

- 70—*Sam Zucker*  
TWO BRONZE CANDELABRA *Style of Gouthière*

1 20.—Standing figure of nymph in green-brown bronze, support-  
ing a gilded cornucopia emitting nine scrolled acanthus-leaf  
arms fitted with electric candles. On drum base of Spat  
Fleur marble enriched with gilded moldings and square base.

*Height, 5 feet 4 inches.*

(Illustrated)

- 71—*Henry J. ...*  
BRONZE GROFF *By Isidore Bonheur*

100.—“Steeplechasing.” Two gallant thoroughbreds, with their  
jockeys up, are almost neck and neck jumping a hurdle.  
On oblong molded base with round corners. Signed on base.

*Height, 21 inches; length, 31 inches.*





No. 69—DRESDEN PORCELAIN CLOCK, MOUNTED IN CUIVRE DORÉ  
 (*Louis Philippe Period*)

No. 70—TWO BRONZE CANDELABRA (*Style of Gouthière*)

MARBLE STATUARY

*D. A. Nimadi*  
72—TWO BLACK MARBLE PEDESTALS

*Italian Renaissance Style*

- 40.—Circular shaft, mounted at foot and crown with molded Rouge-Royale marble collars; square top and base.

*Height, 3 feet 9½ inches.*

*B. Voss*  
73—STATUARY MARBLE BUST

*By A. Peeters*

- “Excelsior.” Lightly bearded powerful youth wearing a soft hat in which is a flaming torch, and open, loose shirt.  
10.—On molded oblong base. Signed on base: “A Peeters Anyers 1874.”

*Height, 35 inches.*

*Carolyn Brimley*  
74—STATUARY MARBLE BUST

*By Boudet*

- “A Lady of the French Court.” Wearing curling hair to shoulder caught with a ribbon bow at crown, and loose, flowing, draped mantle. On molded *pêche-de-fleurs* marble base. Signed under bust, “Boudet.”

*Height, 34 inches.*

*Otto Berner Agt*  
75—STATUARY MARBLE GROUP

*By P. d'Epinay*

- “Venus and Cupid.” A beautiful goddess with flowing curling hair reclines on a brocaded cushion; she lifts aloft a Cupid enshrined in a flowing drapery. Signed at back of oblong plinth.

*Height, 31 inches; length, 38 inches.*

*Sam Zucker*  
76—STATUARY MARBLE STATUE

*By Jean Gautherin*

- “Cupid.” Graceful, standing, winged and lightly draped figure resting on his bow. On shaped plinth. Signed twice on plinth.

*Height, 53 inches.*

*J. Bentley*  
77—SCULPTURED GREEN MARBLE GROUP AND PEDESTAL “THE RAPE OF THE SABINES”

*After Jean de Bologne*

- 9/10.—Two muscular men, one overcome seated at foot, the other holding aloft a young woman. Stepped, molded square pedestal with similar bas-relief scene in upper panel. (Several fingers of figures missing.)

*Group: Height, 4 feet 8 inches. Pedestal: Height, 3 feet 11 inches.*

78—<sup>Bentley</sup> TWO SCULPTURED STATUARY MARBLE TORCHÈRES

*Italian Renaissance Style*

160. Expanding round shaft enriched in low relief with sprays of leafage and birds, finished with cusps of leafage at foot and crown; supported on flaring triangular pedestal sculptured with classic figures of satyrs and goddesses.

*Height, 7 feet.*

79—<sup>De Galvo Bros</sup> STATUARY MARBLE CENTER TABLE

*Italian Renaissance Style*

165. Deeply molded oblong top enriched with half-rosette motives. On shaped ends developing winged griffons with claw feet and molded bases. (Top scratched.)

*Height, 2 feet 5 inches; length, 6 feet; width, 2 feet.*

ANDIRONS AND FIRE TOOLS

80—<sup>G. Baumeister</sup> CARVED WALNUT BELLOWS

*Italian Renaissance Style*

161. Pear-shaped, bearing an elaborate cartouche developing masks, cupids, scrolls and demi-figures. (Imperfect.)

*Length, 29 inches.*

81—<sup>G. Baumeister</sup> CARVED WALNUT BELLOWS

*Italian Renaissance*

162. Pear-shape, enriched with winged demi-figures of nymphs, arabesqued cartouche, masks, cupids and festoon; brass nozzle. (Imperfect.)

*Length, 30 inches.*

82—<sup>P. W. Coetkyan</sup> BRASS FIRE TOOLS AND STAND

163. Stand with baluster shaft and round base; two pairs of tongs, shovel and poker.

83—<sup>Mrs. P. A. Rockefeller</sup> TWO BRONZE CHENETS

*Louis XVI Style*

164. Gilded, shaped and molded bases adorned with pateræ and vase feet support differing figures of cupidons emblematic of "Winter," in green-brown patina.

*Height, 14 inches.*

## First Afternoon

84—*David Haas*  
TWO BRASS CHENETS

*Louis XV Style*

Gilded rocaille and leaf base supporting a figure of Cupid playing with a chimeric bird, in deep green bronze.

*Height, 16 inches; length, 26 inches.*

85—*Stanley Reser*  
TWO BRASS ANDIRONS

*Early American*

Baluster shaft, with ball terminal and scrolled ball and claw feet.

*Height, 21 inches.*

86—*J. Baumeister*  
TWO BRASS ANDIRONS

*Early American*

Quaintly balustered shaft; on scrolled legs with ball feet.

*Height, 18 inches.*

87—*C. M. Coatskyan*  
TWO BRASS ANDIRONS

*American Eighteenth Century*

Expanding square shafts, engraved with American Eagle, festoons and husks; gadrooned vase terminals. On scrolled claw and ball legs.

*Height, 26 inches.*

88—*Leo Elwyn*  
TWO BRASS ANDIRONS

*Renaissance Style*

Flanged, baluster shaft, surmounted by a coronet and flame terminal; on molded round base with statant lion feet.

*Height, 28 inches.*

89—*Mrs. Leroy Country*  
BRASS STAND OF FIRE TOOLS AND SPARK SCREEN

Half round stand with shovel and ember tongs; fourfold black iron mesh screen.

90—*Stanley Reser*  
TWO BRASS ANDIRONS, EMBER TONGS AND SCREEN

Andirons with baluster shafts and scrolled feet. Fourfold screen with pointed arches at crowns.

91—*Mrs. F. L. Gott*  
TWO BRASS ANDIRONS, EMBER TONGS AND SCREEN

Andirons with twisted shafts and ball terminals. Fivefold black iron mesh spark screen.

*Andirons: Height, 19 inches.*

*W. P. Aiton*  
92—BRASS SPARK SCREEN AND STAND OF FIRE TOOLS

25. Fivefold screen with molded frame. Brass and steel stand with tongs, poker, shovel and pair of brass ember tongs.

Screen: Height, 2 feet; length, 5 feet 5 inches.

*Sam Zucker*  
93—PIERCED BRASS FENDER

*English Eighteenth Century*

Florally pierced front with rounded ends; enriched with two gadroon members and moldings at crown and foot.

Height, 1 foot 2 inches; length, 4 feet.

*Sam Zucker*  
94—BRASS AND IRON BASKET GRATE

*Adam Period*

Double serpentine front engraved and pierced with medallions supported on tapering square legs with vase terminals; double pillared, shaped grate of iron with similar small brass vase terminals. (Valance of front imperfect.)

Height, 2 feet 6 inches; length, 2 feet 7 inches.

*W. P. Snyder*  
95—PIERCED BRASS FENDER AND TOOLS

*Adam Period*

1750 Serpentine front with piercing to match grate. Steel poker and shovel with brass vase terminals.

Fender: Height, 7 inches; length, 4 feet.

*Sam Zucker*  
96—BRASS FENDER AND BASKET GRATE

*Moorish Style*

25. Open molded brass fender with arched arcaded front and returns. Fire basket; oblong with brass pinnacled and molded top and curved iron bars, on brass claw feet.

Fender: Height, 1 foot 2 inches; length, 5 feet; depth, 1 foot.

Grate: Height, 1 foot 4 inches; width, 2 feet 1 inch.

*H. Baumeister*  
97—TWO MASSIVE BRASS ANDIRONS

*Italian Renaissance Style*

25. Open lobe-leaf enriched globular shaft with flame terminal. On shaped base developing two sea-horses, lion mask and claw feet.

Height, 2 feet 8 inches.

*Sam Zucker*  
98—FOURFOLD BRASS MESH SPARK SCREEN

1250 Oblong molded frames with loop handles.

Height, 2 feet 1 inch; length, 4 feet 6 inches.



## First Afternoon

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- 99—*D. A. Nimadi* PIERCED BRASS FENDER *English Eighteenth Century*  
Deep front; with round corners; pierced with floral and scroll bandings interrupted with half-round moldings. On claw feet.  
*Height, 17 inches; length, 60 inches.*
- 100—*David Nass* TWO BRONZE ANDIRONS *Italian Renaissance Style*  
Scrolled support developing masks, griffons and seated cupids, surmounted by a statant lion having forepaws sustaining a shield. Rich old green-brown patina.  
*Height, 34½ inches.*
- 101—*L. Baumeister* TWO BRONZE ANDIRONS *Italian Renaissance Style*  
Half-baluster shaft enriched with leafage and chimeric animals; surmounted by varied groups of figures "Pan and Cupid." On scrolled base developing demi-nymphs, groups of cupids and griffon feet.  
*Height, 40 inches.*
- 102—*Wm. D. L. Van Leningham* TWO FORGED STEEL ANDIRONS AND TOOLS *Renaissance Style*  
Square shaft, with canted corners, ball terminals and open spiral side scrolls. On scroll feet. Tongs and shovel with spirally twisted shafts.  
*Height, 28 inches.*
- 103—*Sam Tucker* TWO STEEL FIRE SHOVELS *Gothic Style*  
Twisted shafts, variously shaped shovels; differing gadroon and open scrolled terminals.  
*Length, 47 inches.*
- 104—*D. A. Nimadi* FORGED STEEL FENDER *Renaissance Style*  
Open front; enriched with strap scrollings, rosettes and small open medallions in upper panel. Molded top. On square feet.  
*Height, 11½ inches; length, 56 inches.*
- 105—*Wm. D. L. Van Leningham* FORGED IRON TONGS AND SHOVEL *Renaissance Style*  
Shafts with open triple twisted centers and similar quadruple pear-shape crowns.



## First Afternoon

1750 106—*J. V. Simadi*  
TWO FORGED IRON ANDIRONS

*Gothic Style*

Double scrolled strap iron, chiseled with bandings.

*Height, 10 inches; length, 18 inches.*

107—*Edward H. Banks*  
TWO FORGED IRON ANDIRONS

*Gothic Style*

15.— Similar to the preceding.

108—*Joseph Snyder*  
TWO CAST IRON ANDIRONS

*Gothic Style*

Andirons with guilloche-patterned straight shafts and crescent-shaped feet; surmounted by oval medallioned lion masks.

*Andirons: Height, 36 inches.*

109—*Earn Tucker*  
BRASS LAMP

*Early American*

150 Long round, cross reeded shaft; with bowl fitted for oil. On shaped base with lion mask and claw feet.

*Height, 38½ inches.*

110—*Miss H. Ellis*  
BRASS AND IRON CANDLESTAND

*English Eighteenth Century Style*

150 Slender iron shaft with adjustable candlestick and brass terminal; the lower shaft of spirally twisted brass. On tripod arched feet.

*Height, 50 inches.*

111—*Leo Elwyn*  
FOUR CUIVRE DORÉ APPLIQUÉS

*Louis XV Style*

2.— Leaf and rocaille-scrolled back continuing into three similarly scrolled arms; fitted for electricity.

*Height, 28 inches; width, 17 inches.*

112—*G. Baumeister*  
TWO CARVED AND GILDED WALL APPLIQUÉS

*Adam Style*

150 Leaf-scrolled medallion back with insert plaque of white and green Wedgwood displaying cupids; supported on half-baluster shaft, with festooned rams' head terminals. Two scrolled arms fitted for electricity.

*Height, 46 inches; width, 19 inches.*

## First Afternoon

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- E. F. Alba*  
113—TWO CARVED AND GILDED WALL APPLIQUÉS *Adam Style*  
Similar to the preceding.

- 60. - E. F. Alba*  
114—TWO CARVED AND GILDED WALL APPLIQUÉS *Adam Style*  
Similar to the preceding.

- 60. - F. Baumcister*  
115—FOUR BRASS CHANDELIERS *Early American*  
Florally enriched baluster shaft terminating in a large mirrored vase pendant supporting twelve scrolled arms for candles. (All arms exist but a number need replacing on vases.)

*Height, 31 inches; diameter, 24 inches.*

- D. R. Simadi*  
116—FAIENCE CHANDELIER *Louis XV Style*  
Finely sectioned baluster shaft terminating in a bowl supporting six arms for lights with intermittent leaf sprays and bell-flower drops. Canopy with sprays of scrolls and leafage. (Portions slightly imperfect.)

*Height, 48 inches; diameter, 32 inches.*

- A. L. Bros*  
117—CRYSTAL LUSTRED CHANDELIER  
Gadrooned baluster shaft coronetted at crown, and festooned at various tiers with faceted crystals and pear-shaped drops. Twelve silver-plated scroll arms similarly festooned and fitted for electricity.

*Height, 5 feet; diameter, 2 feet 8 inches.*

- 118—TWO IMPORTANT POLISHED CHANDELIERS *French Renaissance Style*

*Cut*  
Gadrooned vase baluster shaft; supported on long crimson cord; finished with leaf canopy enriched with lilies and sustaining six scrolled acanthus-leaf arms, each developing three clusters of four lights; fitted with electric candles.

*Chandelier: Height, 58 inches; diameter, 52 inches.*

## First Afternoon

### 119—TWO IMPORTANT POLISHED STEEL CHANDELIERS

*Out* *French Renaissance Style*  
Similar to the preceding.

### 120—THREE FORGED STEEL WALL APPLIQUÉS

*French Renaissance Style*

*Out* Similar to the preceding; each with three scrolled arms for lights.

*Height, 3 feet; projection, 30 inches.*

### 121—FOUR NICKEL ELECTRIC FIXTURES

*Louis XVI Style*

*15-* Three with acanthus-leaf arms, for one light. Other dressing-table drop-light, for two lights.

*Drop-light: Length, 20 inches.*

### 122—JAPANESE BRONZE JARDINIÈRE

*E. F. Albee*  
High bowl shape with incurved collar. Decorated with birds amid flowers and rockery. Deep red patina.

*70-* *Height, 17 inches; diameter, 18 inches.*

### 123—CHINESE MOUNTED CLOISONNÉ JARDINIÈRE

*E. I. Farmer*  
*160-* Bowl shape, enriched with butterflies amid varicolored chrysanthemums on turquoise-blue ground. Mounted in *cuvre doré* with pierced coronetted collar.

*Height, 18½ inches; diameter, 22 inches.*

### 124—CHINESE MOUNTED CLOISONNÉ JARDINIÈRE

*Out Bernet*  
*90-* Gadrooned bowl, enriched with butterflies amid growing and blossoming hawthorn trees on turquoise-blue ground. Mounted in *cuvre doré* with open scrolled lip, bullhead-and-ring handles, scroll pierced foot. Gilded loose lining.

*Height, 23 inches; diameter, 32 inches.*

*Charles L. Matthews*  
125—IMPORTANT FORGED IRON FIRE-GUARD *Gothic Style*

Open oblong frame, with strap-scrolled and bracketed supports surmounted by open baskets developing fleurs-de-lis. Triple open scrolled pediment surmounted by rooster and lilies. On strap-scrolled arched feet.

*190.*

*Height, 5 feet 7 inches; length, 6 feet 3 inches.*

*(Illustrated)*

*Sam Zucker*  
126—IMPORTANT FORGED IRON FIRE-GUARD AND TONGS *French Renaissance Style*

Round supports, scrolled with strap iron bearing chained scrolled brackets terminating in open baskets similar to others surmounting the supports. On strap-scrolled feet. Shaped top enriched with an open pediment of fleurs-de-lis. Tongs to match.

*190.*

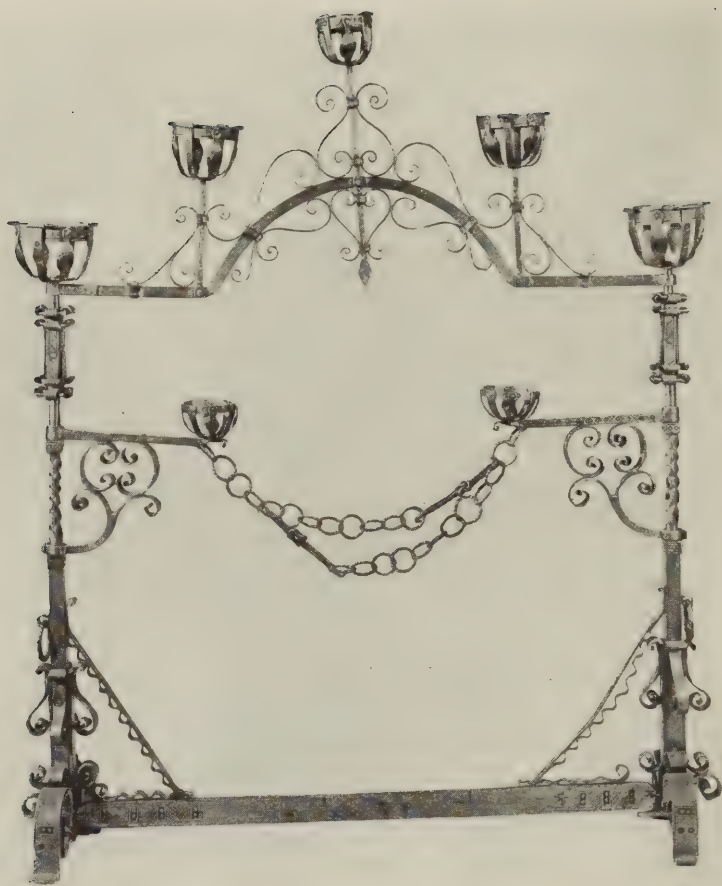
*Height, 5 feet 10½ inches; width, 6 feet 6 inches.*

*(Illustrated)*



No. 125—IMPORTANT FORGED IRON FIRE-GUARD (*Gothic Style*)

No. 126—IMPORTANT FORGED IRON FIRE-GUARD AND TONGS  
(*French Renaissance Style*)



127—*J. Caumonier* IMPORTANT FORGED IRON FIRE-GUARD

*Gothic Style*

Similar to the preceding; with twisted supports, swinging brackets with baskets, hanging chains about center; arched crowning rail surmounted by five open baskets.

*Height, 6 feet 2 inches; width, 5 feet 1 inch.*

128—*J. Caumonier* SIX BRASS CURTAIN HOLDERS

*Renaissance Style*

*12-* Cartouche back, with scrolled mask hook.

*Height, 12 inches.*

129—*J. Blaman* TORTOISE-SHELL

*1-* Ovoidal; completely polished.

*Length, 20 inches.*



## First Afternoon

130—OLD JEWELLED BRASS CARD TRAY

*Moorish Style*

Scalloped rim enriched with bands of small turquoise and red disks and repoussé panels, alternately of silver. Loose pierced center.

*Diameter, 13 inches.*

131—LACQUERED METAL CANISTER

*Chinese Eighteenth Century*

Octagonal body with incurved top and dome cover. Front panels enriched in colors on gold with figure of mandarin and scrolls.

*Height, 18 inches.*

132—LACQUER LACE BOX

*Chinese Eighteenth Century*

Oblong; with shaped sides; molded, paneled hinged top, decorated in red, gold and black with a group of "Immortals Seated under Trees" and floral scroll bandings.

*Height, 3½ inches; length, 25 inches.*

133—RUSSIAN BRASS SAMOVAR

Sloping sides with beaded rim; bone handles and terminals.

*Height, 13½ inches.*

134—BRASS ELECTRIC LAMP AND SHADE

Spreading stand with two arms holding bulb; cream parchment shade.

*Height, 14 inches.*

135—BENARES REPOUSSE BRASS TRAY

Circular; with inscribed center enclosed within arabesques and leaf-scrolled border.

*Diameter, 29½ inches.*

136—BENARES PIERCED BRASS FIGURE

Peacock; standing with spreading tail. On molded oblong base.

*Height, 28 inches.*

137—DUTCH REPOUSSE COPPER JARDINIÈRE

Oval gadrooned and fluted bowl; with lion-head handles. (Has been brass-plated.)

*Height, 8 inches; length, 18½ inches.*

138—JAPANESE BRONZE FIGURE

Elephant advancing with curled trunk raised aloft. Signed with seal under figure.

*Height, 8½ inches; length, 10 inches.*



# SECOND AFTERNOON'S SALE

TUESDAY, OCTOBER 18, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 143 to 261, inclusive

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143—BOULE MANTEL CLOCK

*Otto Bernick Lgt*

*Louis XIV Style*

*143* Rectangular domed case; enriched with white metal scrolls on tortoise-shell. Gilded arched dial flanked by *cuivre doré* fluted pilasters having Corinthian capitals, similar balustrade at dome, moldings and vase terminals. (Apron under dial imperfect.)

*Height, 18½ inches.*

## Second Afternoon

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- Otto Berner Agt*  
144—VERNIS MARTIN CLOCK AND BRACKET, MOUNTED IN  
CUIVRE DORÉ *Louis XV Style*

*25-* Scrolled cartouche-shaped case, decorated with flowers on green grounds. Mounted in *cuivre doré* with surmounting vase, open leaf and bud scrollings continuing from crown and forming feet. Serpentine-shaped bracket, similarly enriched.

*Bob. Theo C. Marceau*  
Total height, 57 inches; width, 19 inches.

- 145—CARVED AND GILDED BENCH *Louis XV Style*

Double curule legs with stretchers; enriched with leafage, shell motives and rosettes. Hollow seat covered in gold  
*70-* floral brocade with gray damassé ground.

*A. Ruedgen Smith*  
Height, 23 inches; length, 25 inches.

- 146—NEEDLEWORK CARVED AND GILDED CHAIR

*Louis XIV Style*

*27/50* Splayed oblong back, enriched with ribbon and reed molding and leaf-scrrolled pediment; on leaf and valanced square legs with shaped stretcher. Seat and back solidly embroidered with scrolling tulips on pale blue ground.

- Wm. J. Rimadi*  
147—CARVED WALNUT CHAIR

*Louis XV Style*

*30-* Scroll-molded back and seat, *cannée*; on cabriole legs; enriched with dainty *rocaille*, leaf cartouche and floral sprays.

- F. F. Albee*  
148—CARVED AND GILDED LOVE SEAT

*Louis XV Style*

*20-* Molded scrolled back, arms and seat *cannée*; on cabriole legs; enriched with *rocaille* and leafage. Loose seat cushion covered in floral gold brocade with cream ground.

*Otto Berner Agt*  
Height, 33 inches; length, 36 inches.

- 149—ACAJOU WRITING TABLE, MOUNTED IN CUIVRE DORÉ

*Louis XVI Style*

*22-* Oblong top, lined with dark brown leather; frieze fitted with three drawers. On fluted, tapering, round legs. Mounted in *cuivre doré* with moldings, wreath handles, scroll appliqués, drops, collars and toes.

Height, 29 inches; length, 35 inches.

150—*J. H. Fair*  
TWO CARVED WALNUT CHAIRS

*French Renaissance Style*

150.—Arched back with open spirally twisted supports and seat covered in cut crimson floral velvet. On spirally twisted legs with Ionic capitals.

*B. M. Frank*  
151—ACAJOU CABINET, MOUNTED IN CUIVRE DORÉ

*Louis XVI Style*

151.—Incurved frieze with round corners; fitted with two enclosing doors, their upper panels of trellised brass wire and lined with yellow silk; on vase feet. Mounted in *cuivre doré* with moldings and floral scroll appliqués.

*Height, 4 feet 7 inches; width, 3 feet 6½ inches.*

*R. B. Davie*  
152—ACAJOU WRITING TABLE, MOUNTED IN CUIVRE DORÉ

*Louis XVI Style*

152.—Oblong top, with round corners, lined with tooled brown leather. Frieze fitted with three drawers. On fluted tapering round legs. Mounted in *cuivre doré* with enriched moldings, rosette handles, collars and toes.

*Height, 29 inches; length, 43½ inches.*

*Mr. Orskine*  
153—CARVED WALNUT ARMCHAIR

*Venetian Eighteenth Century*

153.—Scroll-molded open back, entwined medallion splat and shell motive at pediment; scrolled arms. On cabriole legs. Seat covered in striped blue and yellow watered silk. (Remains of subsequent ivory lacqué on frame.)

*Abraham Bijou*  
154—INLAID KINGWOOD WRITING TABLE, MOUNTED IN CUIVRE DORÉ

*Louis XV Style*

154.—Serpentine oblong top fitted with green leather; shaped frieze with three drawers; on cabriole legs. Mounted in finely chiseled *cuivre doré* with molding and cartouche corners at top, scrolled leaf appliqués and toes.

*Height, 2 feet 4½ inches; length, 3 feet 8 inches.*

## Second Afternoon

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- 155—*Col. Theo C. Marceau*  
INLAID TULIPWOOD PEDESTAL, MOUNTED IN CUIVRE  
DORÉ *Louis XV Style*

*300.* Bombé, scrolled on all sides, with upper and lower panels enriched with bouquets of flowers. Richly mounted in chiseled *cuivre doré* with leaf and rocaille molded panels, festooned and draped lion masks at crowning corners continued with tapering reeds into floral scrolled spreading claw feet. Inset molded brocatelle Siena marble top. (Small portion of inlay at back missing.)

*Height, 4 feet 4 inches; width, 15 inches.*

(Illustrated)

- Col. Theo C. Marceau*  
156—INLAID TULIPWOOD PEDESTAL, MOUNTED IN CUIVRE  
DORÉ *Louis XV Style*

*300.* Bombé shaped front and ends enriched with loose bouquet of flowers. On short cabriole legs. Mounted in *cuivre doré* with leaf-molded panels, scrolled demi-nymphs at shoulders, leaf and scroll feet and rocaille appliqués. Molded *fleur-de-pêche* marble top.

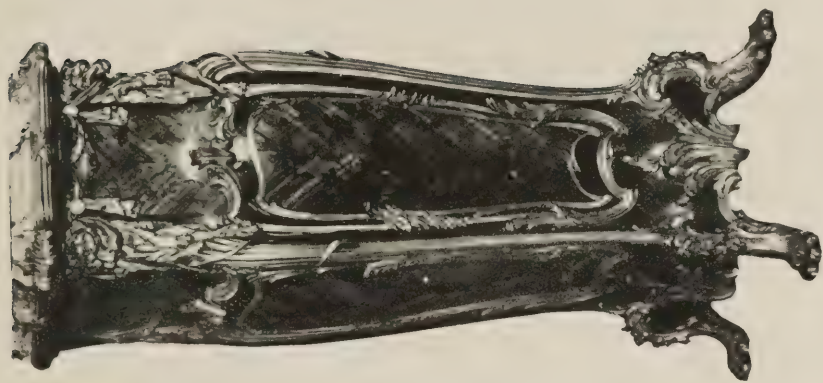
*Height, 4 feet 3½ inches; width, 1 foot 9 inches.*

- Carolyn Armstrong*  
157—SIX CARVED AND GILDED AUBUSSON TAPESTRY CHAIRS  
*Louis XVI Period*

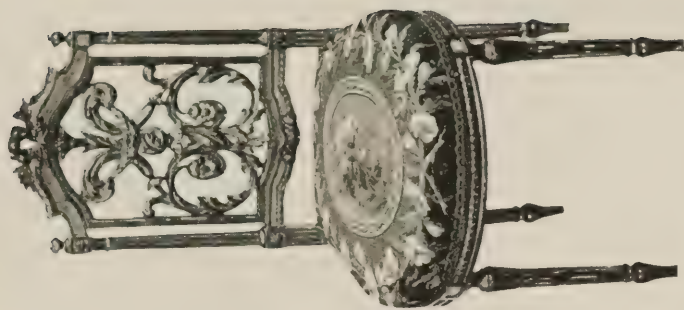
*300.* Pear-shaped seats covered in finely woven Aubusson tapestry displaying dainty medallions enclosing graceful vases of flowers within old brown and green borders parted by wreaths of pale pink and ivory flowers. Open backs with fluted supports, acanthus-leaf splat and fluted legs apparently of a later period.

(Illustrated)

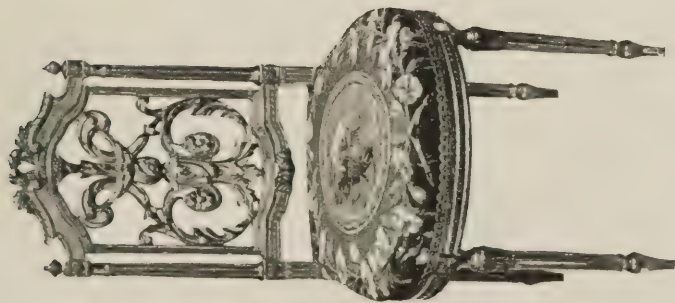




No. 155—INLAID TULIPWOOD PEDESTAL, MOUNTED IN CUIVRE DORÉ (*Louis XV Style*)



No. 157—SIX CARVED AND GILDED AUBUSSON TAPESTRY CHAIRS (*Louis XVI Period*)





- Otto Berner. Lgh*  
 158—TWO CARVED AND GILDED AUBUSSON TAPESTRY FAUTEUILS  
*Louis XVI Period*

Arched, fluted and molded back, scrolled arms and serpentine seat; on spirally fluted tapering legs. Back, seat and armpads covered in silk Aubusson tapestry displaying bouquets of beautiful flowers tied with ribbons. Frames apparently of a later period.

- Les Grenville*  
 159—CARVED WALNUT BERGÈRE *Louis XV Style*

Serpentine crowned back with arched wings and loose seat upholstered in rose-crimson floral brocatelle. Scrolled arms, apron and cabriole legs enriched with rocaïlle, leafage and husks, parcel gilded.

- Max Grenville*  
 160—CARVED WALNUT FAUTEUIL *Louis XV Style*

Similar to the preceding. (Brocatelle of seat slightly imperfect.)



*Otto Bernick 246*  
161—TWO CARVED AND GILDED AUBUSSON TAPESTRY BER-  
GÈRES *Louis XVI Period*

*1520.* - Similar to No. 158, but with loose seats and enclosed arms.

*D. A. Nimadi*  
162—CARVED AND GILDED SUITE *Louis XVI Style*

Comprising settee, two arm and two side chairs. Oval ribbon and leaf-molded back and seat *cannée*; scrolled arms.

*115.* - Seats with differently covered, loose pads of brocade and printed linen.

*Settee: Height, 39 inches; length, 45 inches.*

## *Second Afternoon*

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163—CARVED AND GILDED AUBUSSON TAPESTRY CANAPÉ

*Louis XVI Period*

200.— Oblong back covered in silk Aubusson tapestry displaying basket of loose flowers festooned with roses and musical trophies from a rich rose-du-Barry leaf-enclosed border. Woven in pastel colors on ivory ground. Seat similar but with a central wreath enclosing a dove. (Tapestry needs restoration.) Molded frame enriched with ribbon motives and acanthus leafage supported on half reed-fluted legs.

*Height, 3 feet 4½ inches; length 6 feet.*

*(Illustrated)*

164—TWO CARVED AND INLAID ARMCHAIRS

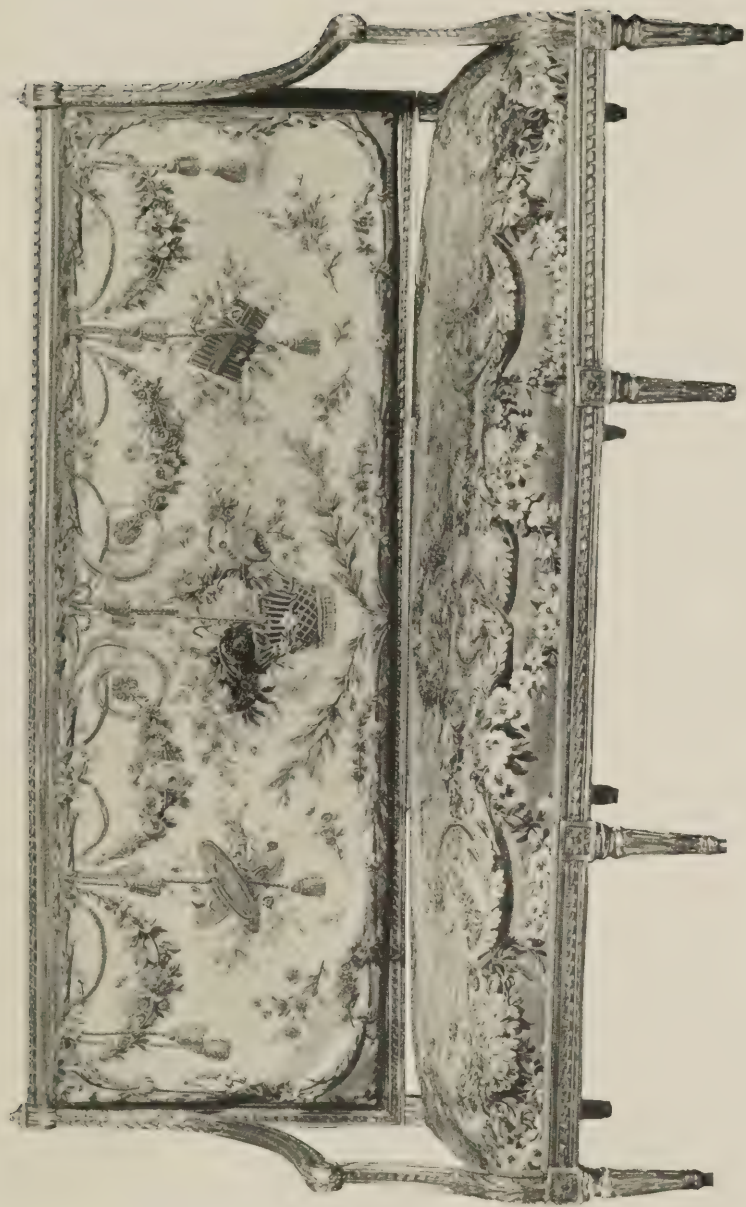
*Italian Renaissance*

400.— Open back with straight supports terminating in scrolls and having two strap cartouche cross splats enriched with oblong panels inlaid in ivory and boxwood with varied "Boar Hunting" scenes and groups of animals. Wood seat with similarly inlaid panel. On straight legs with apron and frontal stretcher similar to back splats. (One seat imperfect.)

165—TWO CARVED AND INLAID CHAIRS

*Italian Renaissance*

240.— Similar to the preceding. Side chairs. (One leg slightly imperfect.)



No. 163—CARVED AND GILDED AUBUSSON TAPESTRY CANAPÉ  
(*Louis XVI Period*)



## Second Afternoon

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- 166—*Marcelle* LACQUÉ SUITE *Louis XVI Style*  
Consisting of oblong and square tables and side chair.  
80.— Tables with reed-fluted frieze and gadrooned and fluted legs.  
Chair with caned seat and back and loose pink velvet  
cushion. Finished French gray.
- 167—*Paul Lecoq & Marceau* LACQUÉ CONSOLE TABLE *Louis XVI Style*  
Guilloche molded frieze, with round ends; enriched with  
60.— cartouches. On husk scrolled cabriole legs and arched  
stretcher. Finished French gray. Molded half statuary  
marble top.  
*Height, 36½ inches; length, 49 inches.*
- 168—*Paul Thér. L. Marceau* LACQUÉ MIRROR *Louis XIV Style*  
80.— Oblong, with outset corners; enriched with strap scrolls,  
leafage and open cartouche pediment. Finished French  
gray.  
*Height, 54 inches; width, 35½ inches.*
- 169—*D. J. Noorian* SCULPTURED GILDED MIRROR FRAME *Régence Period*  
Oblong gadroon-molded frame with open leaf-scrrolled car-  
65.— touche pediment garlanded with roses and terminated at  
ends with scrolled busts of nymphs; the incurved ends  
adorned with trailing leaf-vines.  
*Height, 5 feet 3 inches; width, 3 feet 7 inches.*
- 170—*W. F. Allen* GILDED MANTEL MIRROR *Louis XIV Style*  
80.— Oblong, with outset corners; enriched with strap scrolls,  
leafage and open leaf-scrrolled cartouche pediment.  
*Height, 4 feet 3 inches; length, 6 feet 7 inches.*
- 171—*J. Baumeister* REPOUSSE SILVER-PLATED SCREEN *Renaissance Style*  
Two arched folds, enriched with busts of "Queen Elizabeth  
160.— and Francis" within wreathed medallions; oblong lower  
panels with cupids amid acanthus-leaf scrolls. Back cov-  
ered in wine-red and yellow brocade.  
*Height, 48¾ inches; width, 40 inches.*





172—*E. L. Albee* INLAID TULIPWOOD COMMODE, MOUNTED IN CUIVRE  
DORÉ *Louis XV Style*

*Fig.* Serpentine bombé front and ends enriched with bouquets of flowers; enclosed with large shaped door. Richly mounted in *cuivre doré* with leaf-rolled molded panels, ram's-head and palm-garlanded appliques at shoulders continuing into scrolled feet. Brèche d'Alpes marble top.

*Height, 45 inches; length, 54 inches.*

*Louis Salomon*  
173—KINGWOOD COMMODORE, MOUNTED IN CUIVRE DORÉ

*Louis XV Style*

*1525.* Serpentine front and ends inlaid with scroll panels of lighter woods, fitted with three long drawers; shaped pilasters continuing into short scrolled feet. Mounted in *cuivre doré* with leaf-scrolled molded panels forming handles for drawers. Cartouche escutcheons, rocaillie appliqués and toes. Molded Rouge-Royale marble top.

Height, 33½ inches; length, 57½ inches

*Louis Salomon*  
174—IMPORTANT KINGWOOD COMMODORE, MOUNTED IN CUIVRE DORÉ

*Louis XV Style*

*1000.—* Cupid bow front and serpentine ends, adorned with lattice inlay and fitted with two short and two long drawers. Shaped pilasters scrolled into cabriole feet. Mounted in finely chiseled *cuivre doré* with leaf moldings, scrolled dolphin and wing handles, masks, caryatid appliqués on pilasters and dolphin feet. Richly mottled deep old-red marble top.

Height, 3 feet 4½ inches; length, 5 feet 6 inches.

(Illustrated)



NO. 174.—IMPORTANT KINGWOOD COMMODOE, MOUNTED IN CUIVRE DORÉ  
(*Louis XV Style*)



*Louis Salomon*  
175—IMPORTANT INLAID KINGWOOD WRITING TABLE, MOUNTED  
IN CUIVRE DORÉ *Louis XV Style*

600.—Serpentined oblong top fitted with green leather; shaped frieze with three drawers; on cabriole legs. Mounted in finely chiseled *cuivre doré* with moldings and cartouche corners at top and elaborate leaf moldings scrolled into handles and escutcheons, legs with open scrolled rocaille feet and appliqués bearing chimeric lions.

*Height, 3 feet 6 inches; length, 5 feet 2 inches.*

*D. A. Kimadi*  
176—CARVED WALNUT LIBRARY TABLE *French Renaissance Style*

10.—Elongated hexagonal, feather-paneled top with leaf and gadroon molding; bracketed frieze enriched with scrolled palmette motives. One vine leaf bracketed fluted legs, finely double H-stretched.

*Height, 2 feet 5½ inches; length, 4 feet 11 inches.*



177—*Louis Salomon* CARVED WALNUT CENTER TABLE

*French Renaissance Style*

Molded oblong top; on shaped end supports enriched with satyr-heads, hoofs, strap arabesques and masks; open festooned mask stretcher. Rich warm patina.

*Height, 2 feet 10½ inches; length, 4 feet 10 inches; depth, 2 feet 7 inches.*

178—*D. A. Himadi* CARVED BASSWOOD CENTER TABLE

*French Renaissance Style*

Molded oblong top; frieze fitted with two drawers enriched with strap scrolls and fleurs-de-lis. On baluster legs with bulbous leaf members and gadroon box stretcher.

*Height, 2 feet 6 inches; length, 4 feet.*



## Second Afternoon

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*F. B. Cummings*  
179—CARVED WALNUT CENTER TABLE

*French Renaissance Style*

*179*—Gadroon molded oblong top, paneled arched frieze enriched with scrolled acanthus leaves at corners, fitted with two drawers. On spirally twisted legs with Ionic capitals and enriched shelf stretcher.

*Height, 29 inches; length, 42 inches.*

*Joseph Snyder*  
180—CARVED WALNUT CENTER TABLE

*French Renaissance Style*

*180*—Finely molded and paneled oblong top, scrolled apron frieze, enriched with masks and cornucopie; fitted with drawer; supported on fluted Ionic columns and open scroll arabesques bearing coronetted salamanders (the emblem of François Premier.) Deeply molded and arcaded across stretcher.

*Height, 3 feet; length, 7 feet; width, 4 feet.*

*Am. Bureau*  
181—GRAND TULIPWOOD CLOCK, MOUNTED IN CUIVRE DORÉ

*Louis XV Style*

*181*—Elongated pear-shape case and rounded hood; supported on flaring plinth having cabriole legs. Richly mounted in chiseled *cuivre doré* with surmounting figure of "Phaeton Driving the Wild Horses of the Sun." Florally enriched moldings, cartouche and salamander appliqués. Porcelain dial, signed "Julien Le Roy."

*Height, 10 feet; width, 3 feet 6 inches.*

(Illustrated)

*Daniel Huber Jr.*  
182—CARVED AND GILDED VERNIS MARTIN CABINET

*Louis XV Style*

*182*—Center enclosed with scroll paneled door decorated with subject, "The Lovers": Venus and Cupid floating above in clouds; surmounted by a scroll-cartouche pediment with "Winter Landscape." Quarter-round glazed doors to ends. On leaf-scrolled legs.

*Height, 6 feet 1 inch; width, 4 feet.*





No. 181—GRAND TULIPWOOD CLOCK, MOUNTED  
IN CUIVRE DORÉ (*Louis XV Style*)

## Second Afternoon

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*E. Baumeister*  
183—TWO IMPORTANT FORGED IRON TORCHÈRES

*French Renaissance Style*

130.—Open acanthus-leaved shaft entwined with double garlands of flowers. Traces of gilding exist on the flowers. On similar shaped pedestal and molded gray marble base. Three florally scrolled arms fitted for electricity and with flame-shaped glass globes.

Height, 9 feet 10 inches; spread, 3 feet 4 inches.

(Illustrated)

*E. Baumeister*  
184—TWO FORGED IRON TORCHÈRES *French Renaissance Style*

130.—Similar to the preceding.

*J. Jucker*  
185—TWO LUSTRED CANDELABRA AND TORCHÈRES

*Régence Period*

180.—Candelabra in the Louis XVI style; with carved and gilded baluster shafts enriched with feather motives and acanthus leaves; surmounted by open baskets each having twenty-one scrolled arms of *cuivre doré*, enriched with sprays of laurel leaves and numerous pear-shaped lustres. Fitted with electric candles. Torchères of the Régence Period. Tapering triangular shafts, paneled and enriched with varied husk motives and scrolled leafage. Supported on scrolled tripod legs and auxiliary fluted bases of a later period.

Total height, 8 feet 9 inches.

*D. A. Himadi*  
186—TWO ELABORATE CARVED OAK TORCHÈRES

*Italian Renaissance Style*

140.—Baluster shaft enriched with acanthus leaves, latticed rosettes and flutings, supported on molded square base. Surmounted by a candelabrum with similar shaft sustaining five scrolled arms having tasseled drops and fitted with electric candles. Finished in dull silver and polychrome.

Height, 9 feet 5 inches.

(Illustrated)

*Geoff. Snyder*  
187—TWO ELABORATE CARVED OAK TORCHÈRES

*Italian Renaissance Style*

110.—Similar to the preceding.



NO. 183—TWO IMPORTANT FORGED IRON TORCHÈRES  
(*French Renaissance Style*)

NO. 186—TWO ELABORATE CARVED OAK TORCHÈRES  
(*Italian Renaissance Style*)

## Second Afternoon

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188—*Louis Salomon*  
INLAID WALNUT CENTER TABLE

*Italian Renaissance Style*

60.— Molded oblong top with valanced apron; on scrolled lyre end supports with similar elaborate center stretcher; richly inlaid in ivory, mother-of-pearl and holly with medallions and leaf sprays.

*Height, 33 inches; length, 49½ inches.*

189—*Mrs. Leblang*  
IMPORTANT TULIPWOOD CABINET, MOUNTED IN CUIVRE DORÉ *Louis XV Style*

100.— Deeply molded oblong cornice with quarter-round ends; the front enclosed with glazed doors lined with crimson silk, the round ends paneled and enriched with bouquets of flowers within leaf-scrolled medallions. On high, molded base. Mounted in *cuivre doré* with husk-enriched moldings to doors and pilasters, scrolled cartouche and lion-head appliqués and fine, massive, open scrolled feet.

*Height, 6 feet 8 inches; length, 9 feet 6 inches.*

190—*Otto Bernsh*  
IMPORTANT AUBUSSON TAPESTRY SOFA *Régence Style*

100.— Oblong back, with scrolled and winged arms and seat covered in Aubusson tapestry, woven in mellow rich colors with huge bouquets of rare poppies on deep ivory grounds. Supported on five frontal cabriole walnut legs carved with arabesqued leafage and hoof feet; each set of legs with double-U stretchers.

*Height, 4 feet 6 inches; length, 10 feet.*

(Illustrated)

191—*A.B. Davies*  
IVORY INLAID ROSEWOOD CABINET

*Italian Renaissance Style*

50.— Rectangular with fall front enriched with panel and bandings of ivory, engraved with groups of "Cavaliers in Landscape." Mounted in *cuivre doré* with escutcheon, scroll handles and corners. Interior fitted with nine drawers and central door all with ivory panels engraved with "Figures in Landscapes." (Slight defects in ivory and small portions missing.)

*Height, 16 inches; length, 19 inches.*



No. 190—IMPORTANT AUBUSSON TAPESTRY SOFA (*Régence Style*)



## Second Afternoon

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192—*Mrs. Burns*  
INLAID WALNUT SUITE *Italian Renaissance Style*

*95.* Comprising three-back settee, short chaise-longue and two armchairs. Paneled cartouche back, flat scrolled arms; on medallioned legs and stretcher; richly inlaid in ivory and holly with small stellate motives, jardinières of flowers and medallions. Panel of back and seat covered in varied old-red velours. (Seat defective and medallion of one chair missing.)

*Settee: Height, 4 feet 4½ inches; length, 5 feet 2 inches.*

*Chaise-longue: Height, 3 feet 2 inches; length, 4 feet 4 inches.*

193—*Sam Tucker*  
TWO CARVED CHESTNUT CASSONI *Italian Renaissance*

*140.* Leaf-molded oblong hinged tops; fronts and ends paneled and enriched in bas-relief with figure subject illustrating "A Roman Triumph." On leaf-molded plinth. (Have been reconstructed.)

*Height, 25½ inches; length, 49 inches.*

194—*Miss M. Lyons*  
INLAID AND CARVED WALNUT CASSONE *Italian Renaissance*

*85.* Oblong lifting top enriched with fluted molding; paneled front and ends with scrolled bracket pilasters. On fluted and molded base and arched feet. Top, front and ends inlaid with panels and medallions *semé* with small ivory stellate motives.

*Height, 22½ inches; length, 66 inches.*

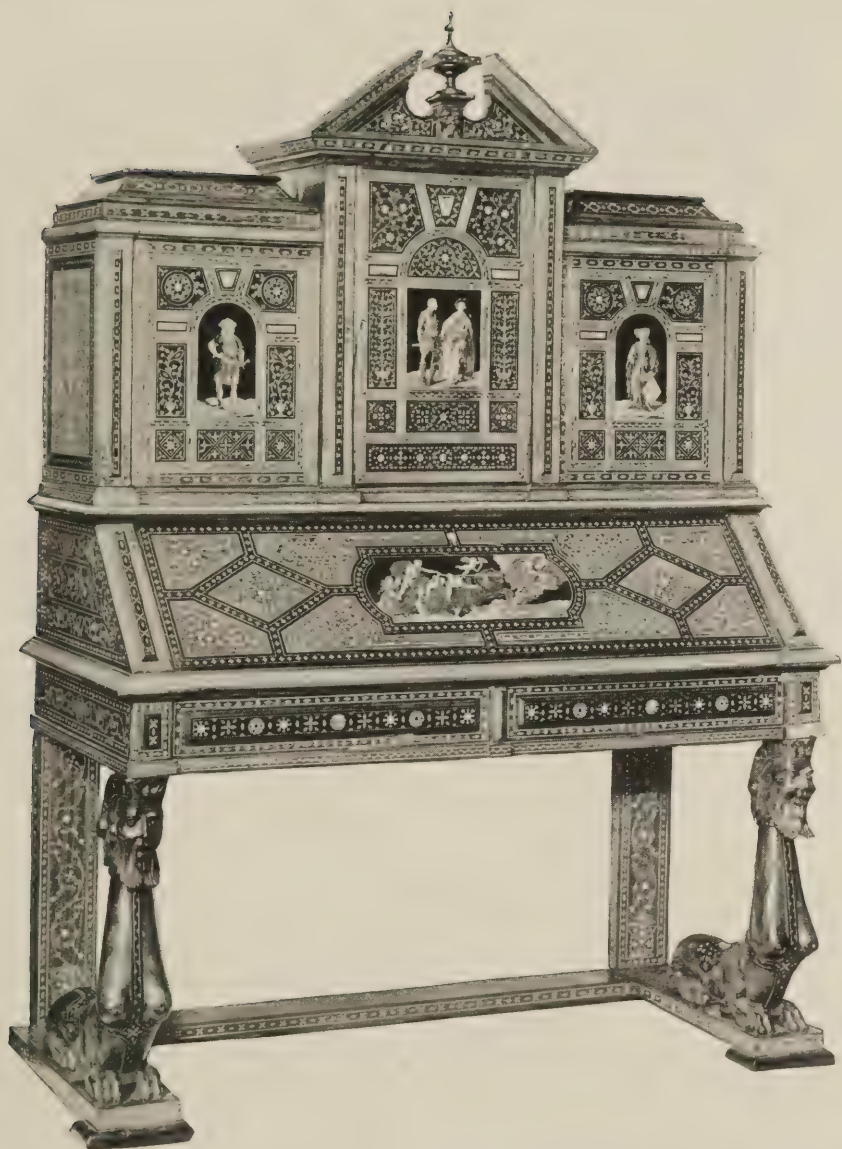
195—*Sam Tucker*  
INLAID WALNUT WRITING DESK *Italian Renaissance Style*

*120.* Upper portion; with pedimented center and lower flankings, all having enclosing doors, inlaid with paneled niches sheltering figures of knights; executed in mother-of-pearl, varied metals and ebony. Lower portion with slant writing fall similarly inlaid with subject medallion "Aurora"; under, two drawers. Supported on sculptured chimeric animals with plinths and cross stretcher. (Portions of inlay missing.)

*Height, 6 feet 4 inches; width, 4 feet 7 inches.*

(Illustrated)





NO. 195—INLAID WALNUT WRITING DESK (*Italian Renaissance Style*)

## Second Afternoon

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- 196—*Over Bonnet 196*  
CARVED WALNUT TRUMEAU *Régence Period*

*240.-* Oblong, with upper scrolled panel enriched with leafage, rocaille and sprays of flowers, enclosing landscape and figures, painted in oil in the style of Pater "Harlequinaders and Musicians"; lower panel, similarly scrolled; mirror in two sections.

*Height, 8 feet 3 inches; width, 3 feet 4 inches.*

- 197—*J. Baumeister*  
CARVED WALNUT CABINET *Venetian Renaissance Style*

*165.-* Leaf-molded oblong top broken over pilasters formed as drawers and enriched with cartouched satyr masks; center enclosed with long, falling hinged door displaying, in low relief, "Neptune amid Sea-horses and Dolphins"; elaborate open scrolled mask apron. Supported on huge seated chimeric animals and laurel-leaf base.

*Height, 4 feet 4½ inches; length, 6 feet 9 inches; depth, 2 feet 6 inches.*

(Illustrated)

- 198—*Joseph Snyder*  
CARVED OAK CENTER TABLE *French Renaissance Style*

*205.-* Deeply molded oblong top, enriched with half-rosette and husk members. On massive scrolled cabriole legs with leaf knees, claw feet, and paneled center stretcher.

*Height, 2 feet 7½ inches; length, 6 feet 3 inches; width, 2 feet 8 inches.*



No. 197—CARVED WALNUT CABINET (*Venetian Renaissance Style*)







No. 199—CARVED WALNUT CABINET (*Venetian Renaissance Style*)

200—*J. M. Harding* IMPORTANT SCULPTURED EBONY CABINET

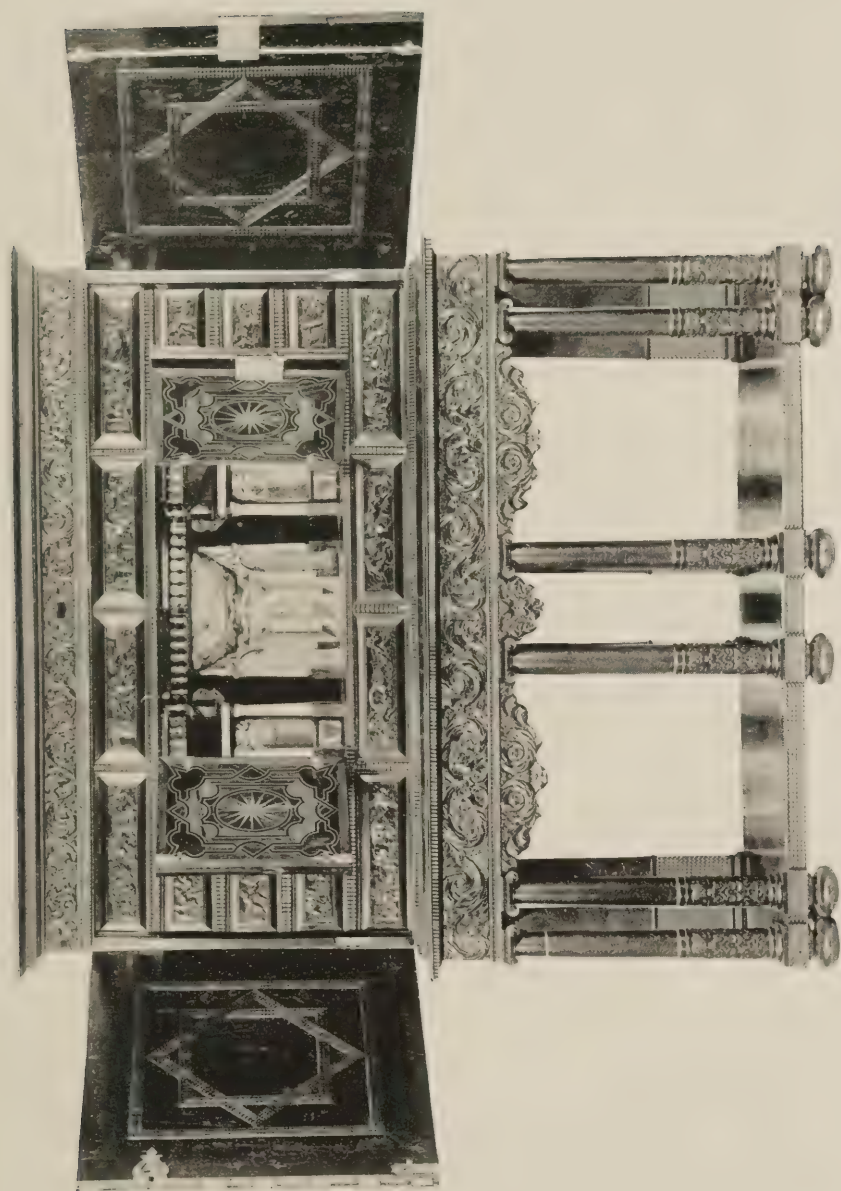
*Henry II Period*

*25.* In the manner of Jean Goujon (French, 1515-1572). Rectangular upper portion, with molded frieze enriched with cupids in bas-relief amid acanthus rinceaux, enclosed by two doors displaying classic subjects amid cartouched arabesqued moldings, "Jove Holding Imperial Court on Olympus" and "Juno Seated amid her Nymphs and Despatching Mercury on a Message"; the inner sides of doors etched with floral motives and further classic subjects amid arabesque molded panels. Interior with ten drawers and two central enclosing doors similarly enriched in bas-relief with classic subjects; the center disclosing a mirrored, architecturally fitted, painted and inlaid recessed cabinet with many secret drawers. Stand with similar frieze to cabinet; supported on grouped Ionic columns and shelf stretcher with ball feet.

*Height, 6 feet 5 inches; length, 5 feet 9 inches; depth, 1 foot 10 inches.*

*(Illustrated)*





No. 200—IMPORTANT SCULPTURED EBONY CABINET (*Henry II Period*)

## Second Afternoon

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201—*Sam Schepke*  
NEEDLEWORK WALNUT SCREEN

*Renaissance Style*

145.—Four molded oblong folds with fluted and gadrooned, open parting columns; finished with enriched cornices and central leaf and mask pediment. Panels covered in solid embroidery, displaying scrollings of flowers and birds rising from splashing dolphin-fountains at foot. Executed in soft, mellow colors on pale apricot-pink grounds.

*Height, 6 feet 10 inches; length, 10 feet 4 inches.*

202—*Marie Perould*  
CARVED, GILDED AND PAINTED CASSONE

*Italian Renaissance Style*

110.—Oblong molded top with adjustable quadrants; enriched with arabesqued floral panels bearing dolphins and painted coats-of-arms. The front decorated with a "Bridal Pageant," the ends with coat-of-arms and below with shell lunettes. Supported on enriched corner balusters and winged griffons. Mounted with heavy brass lifting handles.

*Height, 2 feet 9 inches; length, 6 feet 4 inches; depth, 3 feet 4 inches.*

203—*S. Z. Himadi*  
INLAID LACQUERED MIRROR

*Venetian Renaissance Style*

40.—Double molded oblong frame with connecting strap arabesques inlaid with varicolored carnelian, onyx and marbles. Decorated in gold on black. (Silvering of mirror imperfect.)

*Height, 50 inches; length, 58 inches.*

204—*Di Salvo Bros*  
GILDED MIRROR

*Louis XVI Style*

20.—Oblong beveled mirror with narrow pearl-molded frame; finished with narrow beveled mirror borders canted and enclosed in ribbon motive frame. Open leaf-scrolled pediment with rocaille cartouche and festoon of flowers.

*Height, 7 feet; width, 4 feet.*

*Second Afternoon*

205—CARVED MAHOGANY LIBRARY TABLE *Renaissance Style*

Deeply molded oblong top. On cartouched and scrolled lyre-shaped end-supports with central stretcher having fluted columns.

*Height, 2 feet 6 inches; length, 5 feet.*

206—CARVED MAHOGANY LIBRARY TABLE

*French Renaissance Style*

Elongated hexagonal top; fluted rounded frieze. On bracketed double fluted columns, arched niche and flanking demi-griffon at each end and arcaded central stretcher. (Small molding missing.)

*Height, 2 feet 7 inches; length, 8 feet 2½ inches.*

207—CARVED MAHOGANY CABINET *Renaissance Style*

Leaf-molded oblong top; frieze enriched with shell motives. Enclosed with two glazed doors and ends. Fitted with three movable shelves and mirror back. On molded plinth. Doors and plinth adorned with carved motives.

*Height, 70 inches; width, 49 inches.*

207A—CARVED MAHOGANY CABINET *Renaissance Style*

Similar to the preceding.

208—FOUR CARVED MAHOGANY CHAIRS *Directoire Style*

Open square back with honeysuckle-motived cross splat finished with a *cuivre doré* rosette; on round, tapering legs. Seat covered in florally embossed light peacock-blue velours. (Frames slightly imperfect.)

209—MOUNTED MAHOGANY CHIFFONIER *Directoire Period*

Fitted with six long drawers. On carved leaf and claw feet. Mounted in *cuivre doré* with vase and medallion handles, moldings and staves with entwined vine leaves on pilasters. Mottled dark gray marble top.

*Height, 61 inches; width, 40 inches.*

210—*Important* REPOUSSÉ SILVER AND TORTOISE-SHELL CABI-  
NET *In the Style of Henri II*

*210.* Upper portion with molded top having canted ends; leaf-bracketed frieze with panels overlaid with repoussé silver and displaying cupids and cartouches bearing central bosses of tortoise-shell. Below, enclosed with hinged central fall-front door and quarter-round end doors of architectural form developing Brèche d'Alpes marble columns. The doors similarly adorned to frieze, the center having a classic medallion "Venus and Cupid." Open stand, fitted with apron drawer supported on fluted square baluster legs and molded plinth.

*Height, 6 feet 6 inches; length, 6 feet 4 inches.*

*(Illustrated)*



No. 210—IMPORTANT REPOUSSÉ SILVER AND TORTOISE-SHELL CABINET  
*(In the Style of Henri II)*



## Second Afternoon

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*Miss. A. Eger*  
211—MAHOGANY LIBRARY TABLE, MOUNTED IN CUIVRE DORÉ  
*Empire Style*

*100.-* Reed-molded oblong paneled top, frieze fitted with four drawers. On square tapering legs. Mounted in *cuivre doré* with engine-turned panels, rosette, knobs, moldings, leaf collars and toes. (Top slightly cracked.)

*100.-* Height, 2 feet 5½ inches; length, 4 feet 7 inches.

*Sam. Zucker*  
212—STEEL FOURFOLD SCREEN, MOUNTED IN CUIVRE DORÉ  
*Gothic Style*

*100.-* Square steel frame; fitted with ruby glass; enriched at foot with narrow open strap-scrrolled panel. Mounted in *cuivre doré* with open scroll bracket corners, flanged hinges, gadrooned vase terminals and crowning series of fleur-de-lis motives. (One panel of glass missing.)

Height, 4 feet 10 inches; length, 7 feet 4 inches.

*Mr. J. Leblanc*  
213—MAHOGANY SOFA, MOUNTED IN CUIVRE DORÉ  
*Directoire Period*

*100.-* Oblong molded back, arms and seat covered in florally embossed peacock-green velours. Swan neck arm supports continuing into claw feet. Mounted in *cuivre doré* with floral rosette, and entwined leafage at back and swan-necks at arms.

Height, 2 feet 10 inches; length, 6 feet 8 inches.

*D.A. Trinade*  
214—CARVED WALNUT WARDROBE *French Renaissance Style*

*200.-* Molded oblong top; fitted with four small paneled drawers and two elaborate doors under, adorned with masks, arabesques and garlands of leaves. On leaf and claw feet. Interior fitted with seven trays.

Height, 5 feet 10 inches; width, 4 feet 7 inches.

*D.A. Trinade*  
215—CARVED WALNUT DRESSING BUREAU  
*French Renaissance Style*

*100.-* Similar to the preceding. Fitted with four long drawers and large oblong mirror. (Mirror imperfect.)

Height, 6 feet 9 inches; width, 5 feet 1 inch.



## Second Afternoon

216—*Sam Schepke* CARVED WALNUT BEDSIDE TABLE

*French Renaissance Style*

*50.*— Similar to the preceding. Height, 33 inches; width, 18½ inches.

217—*Mrs Beroult* MAHOGANY DRESSING BUREAU

*Empire Style*

*30.*— Reeded oblong top; front fitted with three drawers; on ball feet. Oblong mirror with two small drawers under. Mounted in *cuivre doré* with handles, escutcheons, capitals and bases to pilasters.

Height, 5 feet 7 inches; width, 4 feet 9 inches.

218—*Mrs. Beroult* MAHOGANY DRESSING BUREAU

*Empire Period*

*40.*— Similar to the preceding.

219—*S. Claman* MAHOGANY WARDROBE

*Empire Style*

Similar to the preceding. Fitted with two large paneled enclosing doors. Height, 7 feet 7 inches; width, 4 feet 7½ inches.

220—*S. Claman* MAHOGANY WARDROBE

*Empire Style*

Similar to the preceding.

221—*H. F. Parks, aq.* MAHOGANY BED, MOUNTED IN CUIVRE DORÉ

*Empire Period*

*1.*  
*2.*— Paneled high head and lower foot board having open columnar supports. Mounted in *cuivre doré* with varied vase terminals, leaf collars and classic appliques. Box spring, mattress and printed linen bolster for same.

Height, 5 feet 11 inches; length, 7 feet; width, 4 feet 3 inches.

222—*Sam Jucker* IMPORTANT CARVED OAK DINING TABLE

*French Renaissance Style*

*30. 2*— Round molded top; supported on fluted hexagonal pillar with four supplementary open columned and bracketed scroll feet sustaining sculptured seated and winged cupids. Extension top supported by four folding fluted baluster legs. Twelve extra leaves for same.

Height, 2 feet 6½ inches; diameter, 6 feet 6 inches; top extended, 24 feet 6 inches.

## *Second Afternoon*

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*Joseph J. Under*  
223—TWELVE CARVED OAK BANQUET CHAIRS

*French Renaissance Style*

*150.*—High oblong back and seat covered in rich rose-crimson damask developing large infloretted floral motives. On curule end supports enriched with leafage, masks, claw feet and center baluster stretcher.

*Sam Tucker*  
224—EIGHT CARVED OAK BANQUET CHAIRS

*French Renaissance Style*

*100.*—Similar to the preceding.

*Charles J. Matthews*  
225—TWELVE CARVED OAK CHAIRS *French Renaissance Style*

*150.*—Oblong back and seat covered in rich rose-crimson damask developing large infloretted floral motives. On curule end supports enriched with leafage, masks, claw feet and center baluster stretcher.

*Max Herould*  
226—TWELVE CARVED OAK CHAIRS *French Renaissance Style*

*50.*—Similar to the preceding.

*D. A. Nimade*  
227—SIXTEEN CARVED OAK CHAIRS *French Renaissance Style*

*200.*—Similar to the preceding.

*Abraham Bijur*  
228—TOOLED LEATHER SCREEN *Renaissance Style*

*112.*—Three folds of deep buff hide tooled with conventionalized floral medallions; brass nailed.

*Height, 6 feet 4 inches; width of each fold, 2 feet.*

*Joseph J. Under*  
229—CARVED OAK STALL *François Premier Style*

*50.*—Molded oblong back enriched with birds amid a wreathed floral arabesque-panel in low relief; scrolled arms with ram's-head terminals continuing into hoofed feet. On molded cross bases.

*Height, 5 feet 11 inches; width, 2 feet 6 inches.*

*F. Baumeister*  
230—CARVED OAK STALL

*François Premier Style*

Similar to the preceding.

*Lane Curiosity Shop*  
231—IMPORTANT GILDED IVORY PANELED BALLROOM AND  
MANTELPIECE *Régence Period*

*14.00.-* East wall: Composed of central arched panel opening for a painting or tapestry and related dado with molded base; the arch with rosetted-lattice incurved opening, finished with acanthus and husk moldings scrolled at crown into a festooned rocaille cartouche enclosing mask of the goddess "Diana." The opening is flanked by narrow scroll-paneled pilasters, double returns with further scrolled panels and dado; followed by narrow medallioned long panels extending to floor and similar outer panels enclosing with leaf-molded architrave a pair of tri-paneled folding doors enriched with trophies of musical instruments in the upper panels. Each door is crowned by a fluted and acanthus-leaved pediment and oval paneled and scrolled over-door.

West wall: Composed of a Rouge-Royale marble mantelpiece at center surmounted by an arched mirror with central crowning mask flanked by basket-paneled lunettes, similar narrow panels extending to floor and crowning the mirror. The mantelpiece, apparently of a later period, has a broad inlaid top in two colors, shaped and molded at front and ends; bracketed pilasters and deeply paneled ends. Mounted in *cuivre doré* with garlanded demi-figures of Psyche on pilasters and central cartouche. Deep hollow sculptured marble linings and interesting cast-iron linings with figure medallions and diaper motives. Inlaid marble hearth for same. The arrangement of panels and folding doors flanking the mantel is identical with that of the East wall, except that a dado panel at left is fitted with a latticed grille for heating purposes.

North wall: Composed of a broader similar doorway, over-door and pilasters to those on East and West walls; fitted

[Continued]



No. 231—IMPORTANT GILDED IVORY PANELED BALLROOM AND MANTELPIECE

(*Régence Period*)



[No. 231—*Continued*]

with two sliding doors enriched in same manner as the folding doors; flanking these sliding doors are two large paneled openings for paintings or tapestries with long, narrow medallion panels as dado and narrow scrolled end panels.

South wall: Composed of a large central paneled opening and dado corresponding to the two on North wall; flanked by two molded window openings each fitted with two sliding mirror-paneled doors and broad scrolled panels and their related dado.

All the panels are delicately enriched with shell and leaf scrolls, dainty arabesque motives and vine sprays. The grounds of panels are finished in two tones of deep rich ivory and the embellishments are all solidly gilded with fine gold-leaf.

*Height, 14 feet.*

*Length, east to west, 37 feet; north to south, 33 feet 2 inches.*

*Mantel: Height, 3 feet 10 inches; width, 6 feet 5 inches; depth, 2 feet 5½ inches.*

*Opening: Height, 2 feet 6½ inches; length, 3 feet 10 inches.*

232—FOUR CUIVRE DORÉ WALL APPLIQUÉS

Open leaf and rocaille scrolled back, forming two cartouche-shaped niches enclosing a flaming vase and leaf pendant developing six scrolled acanthus-leaf arms; fitted with electric candles.

*Height, 3 feet 3 inches; width, 2 feet 2 inches.*

233—FOUR CUIVRE DORÉ WALL APPLIQUÉS

Similar to the preceding.

234—CARVED AND GILDED MANTEL MIRROR *Louis XV Style*

Scrolled frame with cartouche-shaped panel at crown, above a double arcaded center, enriched with open leafage, scrolls and varied emblematic vases and pagoda in the Chinese manner.

*Height, 10 feet 6 inches; width, 5 feet 3 inches.*

## Second Afternoon

235—*Y. Arai* IMPORTANT STAINED-GLASS WINDOW

By E. Oudinot

*2500.* "The Field of the Cloth of Gold." Composed of two series of five hinged casements and five stationary transoms, each within a wrought steel hinged frame. Painted in rich colors greatly enhanced by the brilliant ruby of the carpeted steps before the royal tent. Francis I and Henry VIII, richly robed and mounted on gaily caparisoned horses, meet about center and clasp each other by the hand; grouped behind, on the steps leading to the Royal tent erected at the Val Doré in 1520, midway between the individual royal tents, Anne Boleyn stands in attendance on Francis's queen, Claude, watching amid a throng of courtiers the "Meeting and the Raising of the Royal Colors, the Salamander of Francis and the Royal Standard of Henry." In the left foreground is a jester with a brace of white hounds; at right stand the gorgeously attired French and English heralds. In the right distance is an innumerable array of gallantly equipped knights on horseback, saluting their sovereigns' meeting; further tents and personages are beyond. Signed at lower right: "E. Oudinot, Paris."

Casements: Heights of five, 7 feet 7 inches; of five, 7 feet 2¾ inches; widths, 2 feet 10¼ inches.

Transoms: Heights, 2 feet 8¼ inches; widths, 2 feet 10¼ inches.

*Harry Glenby*  
236—SIX STAINED-GLASS WINDOWS AND TRANSOMS

*2500.* Renaissance Style

By E. Oudinot. "Heraldic Achievements." Each composed of a large casement in two sections and a related transom, all within metal frames. The casements enriched with trophies formed of various military accoutrements and splendidly enriched armor; painted in rich colors on floral brocaded wine-red grounds. The transoms bearing varied notable laurel-wreathed coats-of-arms painted in similar rich colors. (Several lights of glass imperfect.)

Casements: Height, 5 feet 11 inches; width, 2 feet 10¼ inches.

Transoms: Height, 2 feet 8½ inches; width, 2 feet 10¼ inches.

*Sold with # 246*  
237—THREE STAINED-GLASS TRANSOMS

Renaissance Style

Similar to the preceding transoms.



- Sold with 247a'*  
238—THREE STAINED-GLASS TRANSOMS *Renaissance Style*  
Similar to the preceding.

SCHOOL OF LE MOYNE

*French Early Eighteenth Century*

- I am Zucker*  
239—VENUS AND ADONIS  
*80.* WALL OR CEILING PANEL (Painted on Canvas)  
*Height, 9 feet 8 inches; length, 11 feet 3 inches*

The fair goddess, lightly robed in green and gray, is seated in an elaborate chariot drawn by two spirited dapple-gray horses driven by two cupids; she entreats Adonis, who is robed in green and crimson, and standing beside the chariot, to enter and be seated at her side. Above, at right, a further cupid draws an arrow in his bow to inflict a love wound on the lagging Adonis. A romantic landscape occupies the distant right, disclosing an arm of the sea, shipping and a castle on the far bank.

- Mr. Austin*  
240—TWO STAINED-GLASS WINDOWS *French Renaissance Style*  
By E. Oudinot. Each composed of two lancet-shaped stationary casements, in four metal frames; each window with central lunette above. The lancets enriched with columned series of three circular medallions occupied by busts of Roman Emperors, these variously flanked by chimeric animals, winged demi-nymphs and garlanded masks; each surmounted at crown by two cupids sustaining shields. The busts are inscribed "DIV. IVL CAES"; "OCT. AUGUST C"; "CL TIBERIUS"; "C. CAES CALIGULA"; "CLAUDIUS D R"; "NERO CAES"; "SERG GALBA"; "MARC C OTHO"; "A VITELLIUS"; "VESPASIAN CAES"; "TITUS CAES"; "FL DOMITIAN." Painted in warm grisaille with passages of green on rich ruby grounds. Finished with leaf, ribbon and rosette border.

*Lancets: Height, 11 feet 5½ inches; width, 2 feet 6 inches.*

*Lunettes: Height, 1 foot 4 inches; width, 2 feet 4½ inches.*

## *Second Afternoon*

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241—Two *Harry Wilson* TRIFOLIATE GLASS WINDOWS

*French Renaissance Style*

*30.* Central circular medallion with inscribed laurel-wreathed label; the lobes scrolled with husks. Similar in color to the preceding. One inscribed, "Richard Hunt, Architect"; other, "Oudinot, 1882."

*Approximate height, 3 feet 7 inches; length, 3 feet 9 inches.*

242—CARVED OAK paneled ROOM *Charles J. Matthews*

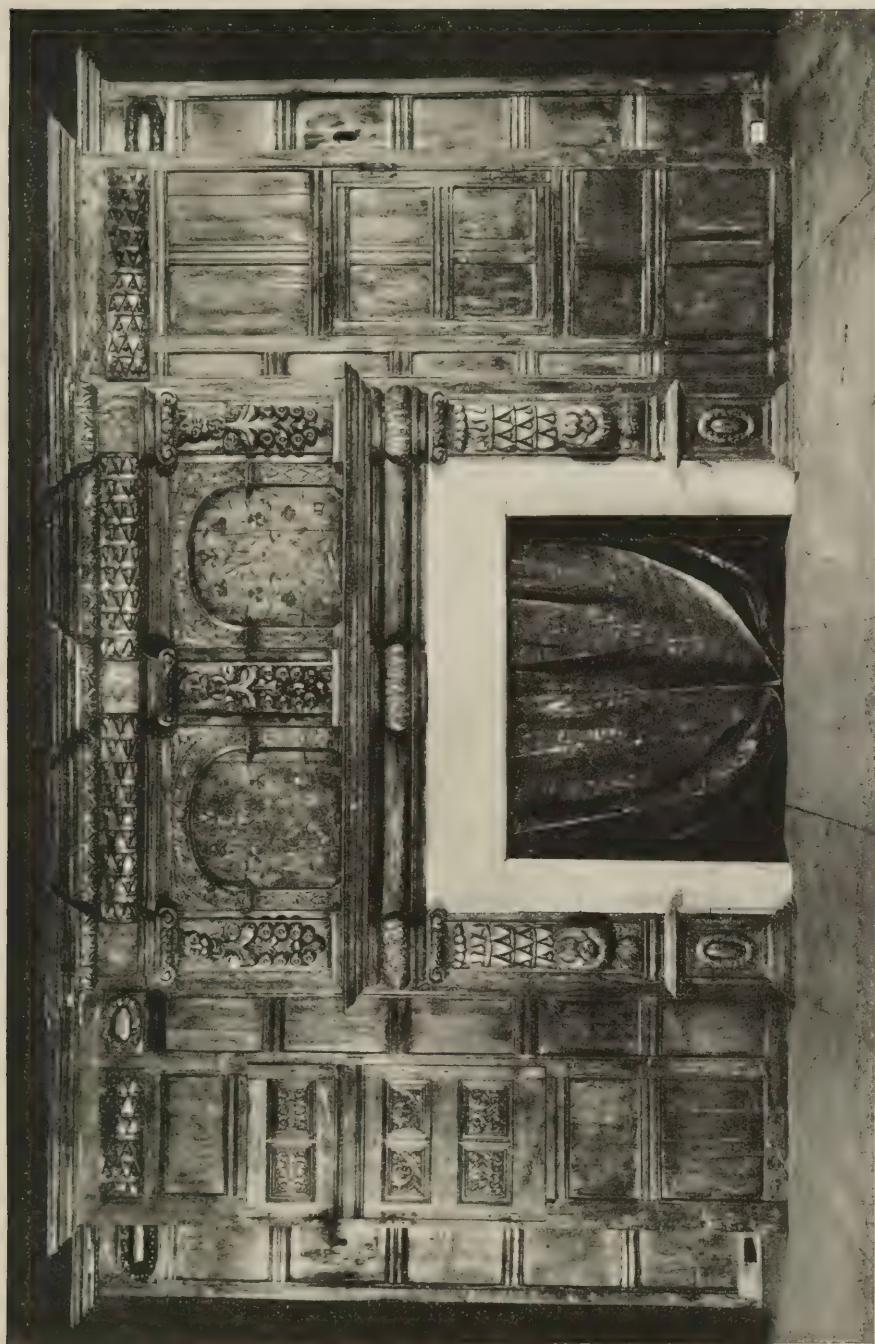
*Jacobean Period*

*2750.* The West wall, composed of mantelpiece set on a deep, double recessed breast and broad, flanking panels: the mantel with deeply molded top, half-round frieze broken over pilasters and center and there adorned with pear-shaped leaf motives; the pilasters have leaf-enriched Ionic capitals, conventionalized leafage with pendent oval wreaths in upper panels and wreathed medallions in the lower; the original molded limestone fascia has a series of four flutings interrupted by rosettes and diamond motives on the lintel. Above the mantel are two arched niches inlaid with floral scrollings in holly; these are parted and flanked by pilasters with Ionic capitals and lion-heads having pendants of fruit; the crowning cornice is embellished with pear-shaped leaf motives similar to the mantel and the frieze between pilaster blocks has massive garlands of broad laurel leaves and berries. The molded and paneled breast has at right a small hutch door with closet and two similar doors at left carved with cupids, arabesques and scrolled leafage. The breast and all panels are in four vertical sections and are crowned by an elaborate molded cornice over a frieze having recurring garlands similar to mantel and occasional interrupting wreaths. The flanking panel at left has a concealed door.

The East wall, composed of an opening for casement window at about center, rising above the flanking panels; under the casement is a paneled dado matching the room.

The North wall has a very broad central section of paneling flanked by two wide sliding doors converted from sections of the original paneling.

[Continued]



No. 242—CARVED OAK PANELED ROOM (*Jacobean Period*)

## *Second Afternoon*

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[No. 242—*Continued*]

The South wall, composed of a deep bay with openings for four casement windows, two at center, the other two canted and flanking the central windows; under these, and following the contour of the bay, are dado panels, and a paneled bench with long loose cushion upholstered in Jacquard loom tapestry displaying floral motives and birds on cream ground; the returns of the bay are paneled and flanked by narrow sections of further panels.

The English oak used is of rich tone and has a remarkably fine golden patina.

*Length, east to west, at floor, 24 feet 8 inches.*

*Length, north to south, at floor, including bench, 40 feet 3 inches.*

*General height of paneling, 9 feet 4 inches.*

*Height of east casement, 11 feet 8 inches.*

*Height of south casement, 12 feet.*

*Opening of mantel: Height, 3 feet 7 inches; length, 4 feet 6 inches.*

*Note:* This most interesting Jacobean room has not been erected for exhibition in the precise manner described above when *in situ*, on account of a different space to be accommodated. Among the valuable features pertaining to these English oak rooms are the varied possibilities of rearranging the sections of panels and openings without detracting from the excellent proportions.

*Charles J. Matthews*  
243—STAINED-GLASS WINDOW *Flemish Seventeenth Century*

Composed of two unequal series of four casements in each. Leded with vertical oblong lights of clear glass. The upper series enriched with four finely painted "coats-of-arms" within varied cartouches; executed in rich blues, golden-yellows and ruby. The oblongs and frames of a later period.

*Height, each, of upper series, 36 inches; width, 19 inches.*

*Height, each, of lower series, 61¾ inches.*





No. 242—CARVED OAK PANELED ROOM (*Jacobean Period*)

## Second Afternoon

### 244—STAINED AND ENAMELED GLASS BAY WINDOW

*By Oudinot*

820. Composed of four pairs of casements and narrow panel fitting between center pair. Skilfully painted in the Gothic Renaissance manner in beautiful golden yellows, pinks, blues and ruby. Each panel complete in brazed steel frame, with central Cremorne bolts; composed of oblong clear glass panels having a trifoliated crown and narrow ruby borders; displaying a festooned strap cartouche pendant in delicate colors enclosing medallioned busts of "Heroes" painted in grisaille; the subjects presented are, from left to right: "Pyramus," "Cleopatra," "Philemon," "Thisbe," "Hero," "Baucis," "M. Antonius" and "Leander." At the crown of each pair is a central circular rosette flanked by half rosettes enriched with series of husk motives on a brilliant deep blue ground. The small central panel is enameled in delicate colors with formal strap cartouches enclosing floral motives and ciphers "H."

*Central panel: Height, 8 feet 7 inches; width, 9¾ inches.*

*Each pair: Height, 8 feet 7 inches; width, 3 feet 2¾ inches.*

*(Companion to the preceding)*

### 245—STAINED AND ENAMELED GLASS BAY WINDOW

*By Oudinot*

425. Composed of four pairs of casements, one central panel. Each casement displaying a festooned, scrolled and masked cartouche enclosing a medallioned coat-of-arms and surmounted by scrolled vase pinnacle, festooned from two demi-nymphs at crown. Richly painted in colors. No outer frames exist for this bay. (Central panel has one medallion missing.)

*Each pair: Height, 10 feet 2¼ inches; width, 3 feet 2¾ inches.*

*Central panel: Height, 10 feet 2¼ inches; width, 9¼ inches.*

*(Companion to the preceding)*



*Second Afternoon*

2373 *Harry Glauzy*  
246—THREE STAINED-GLASS WINDOWS *Renaissance Style*

150.—By E. Oudinot. "Heraldic Achievements." Each casement enriched with trophies formed of various military accoutrements and splendidly enriched armor; painted in rich colors on floral brocaded wine-color grounds. Mounted in steel frames.

*Height, 5 feet 11 inches; width, 2 feet 10¼ inches.*

*Harry Glauzy*  
247—FOUR STAINED-GLASS WINDOWS AND TRANSOMS *Renaissance Style*

240.—By E. Oudinot. "Heraldic Achievements." Each composed of a casement and related transom. The casements enriched with trophies formed of various military accoutrements and splendidly enriched armor; painted in rich colors on floral brocaded wine-color grounds. The transoms bearing varied notable laurel-wreathed coats-of-arms painted in similar rich colors. Mounted in steel frames.

*Casements: Height, 5 feet 11 inches; width, 2 feet 10¼ inches.*

*Transoms: Height, 2 feet 8½ inches; width, 2 feet 10¼ inches.*

3382 *Harry Glauzy*  
247A—THREE STAINED-GLASS CASEMENTS *Renaissance Period*

165.—Similar to the preceding.

*Height, 5 feet 11 inches; width, 2 feet 10¼ inches.*

*Mr. Austin*  
248—STAINED-GLASS DOME LIGHT *French Renaissance Style*

70.—Circular; composed of a round medallion, four surrounding panels and eight leaded border sections; the center with rosette of acanthus leaves surrounded by strap-arabesques occupied by clusters of husks. Border of honeysuckle motives finished with a ruby banding. Painted in grisaille with passages of golden yellow on ruby grounds.

*Diameter, 6 feet 2 inches.*

*L. E. Finardi*  
249—CIRCULAR STAINED-GLASS WINDOW

12.50.—The center with interlaced diamond motive and broad border of fleurs-de-lis. Painted in rich colors; surrounded by metal frame.

*Diameter, 45 inches.*

## Second Afternoon

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250—*Harry Gleuby*  
STAINED GLASS HERALDIC BAY WINDOW

*Renaissance Style*

250.—Comprising three pairs of casements and two single casements for returns; fitted into hinged molded walnut frames having ogival-traceried arches at crown, enriched with carved crockets and trifoliated pinnacles. The casements of vertical grass-green oblongs enriched about centers with festooned, leaf-scrolled and mantled coats-of-arms. Painted in rich ruby-red, blues, greens, pinks and golden yellows.

*Two center casements: Heights, 10 feet 9 inches; width, 3 feet 8 inches.*

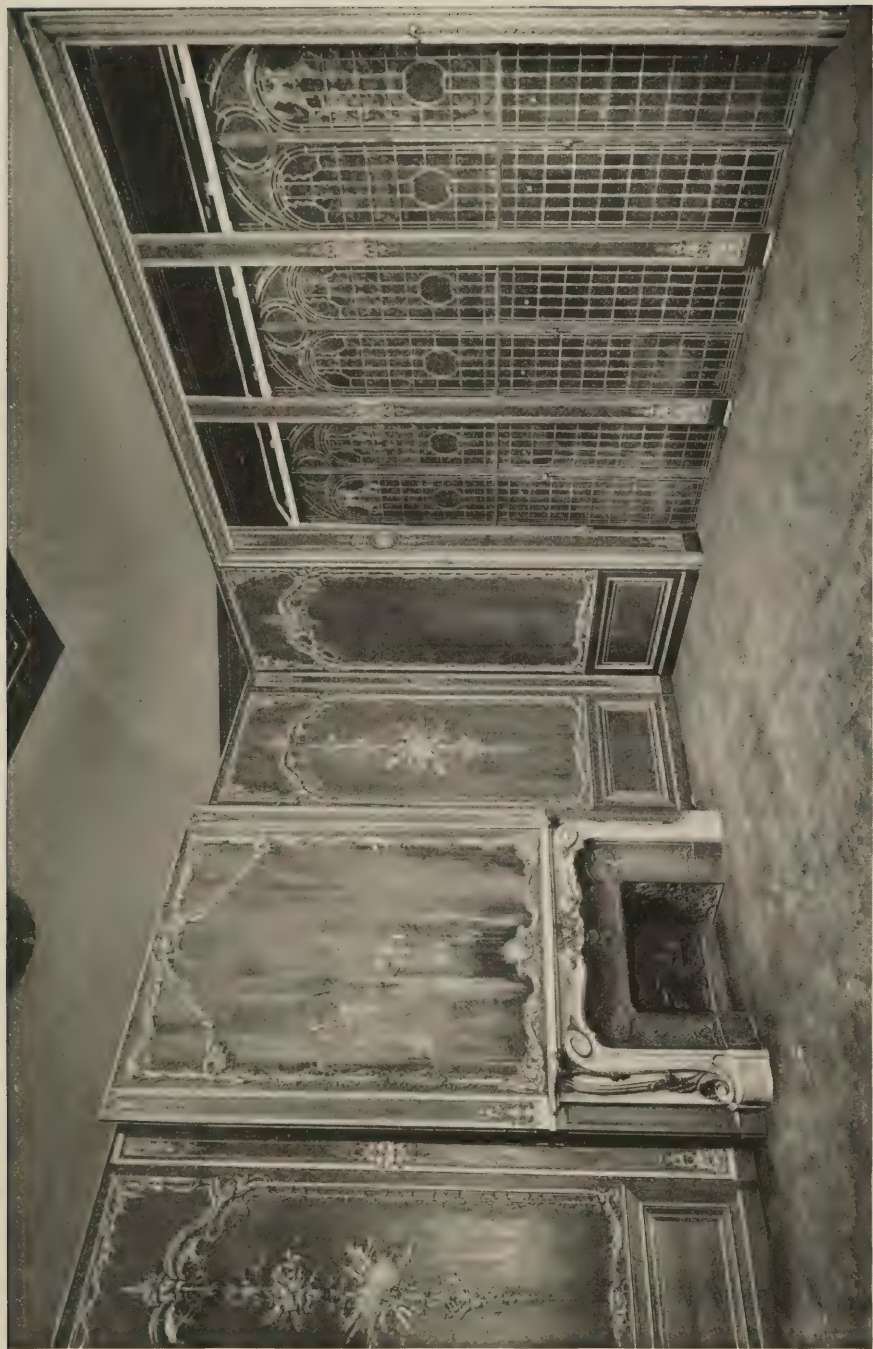
*Side casements: Heights, 10 feet 9 inches; widths, 2 feet 4 inches.*

251—*Harry Gleuby*  
GILDED WALNUT PANELED MUSIC ROOM *Régence Style*

251.—North wall: Composed of central sanguimarine marble mantelpiece surmounted by a mirror set in a frame scrolled with garlanded palm branches, at crown having open rocaille and acanthus leafage garlanded with flowers. The mantel is set on a breast having double scroll-paneled returns and broad flanking panels scrolled with moldings and open inner trellis of vines and occupied by beautiful pendent trophies of musical instruments, the small upper portion with rocaille, open scrollings and dainty floral festoons; related dado panels support these upper panels and small cartouched pilasters running to the base flank them. In broad right-hand panel is a concealed door. The mantelpiece with a serpentine-molded top and frieze having scrollings continuing into bracketed pilasters. Paneled hearth to match. Mounted in *cuivre doré* with central open rocaille cartouche and scrolled acanthus leafage. Incurved cast-iron linings decorated with figure medallions and diapered grounds.

South wall: Composed of a broad central doorway with arabesqued and arched overdoor enriched with rocaille, leafage and open scrollings enclosing a musical trophy. The reveals are scrolled with panels and carry two sliding French doors paneled with mirrors. The doorway is flanked by a broad panel at left similar to those on the North wall but with further embellishments at crown, namely, a car-

[Continued



No. 251—GILDED WALNUT PANELED MUSIC ROOM (*Régence Style*)

## *Second Afternoon*

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### [No. 251—*Continued*]

touche sculptured in bas-relief with classic subject, "Athene before the Walls of Troy." At right of sliding doors is a narrower panel similar to those on North wall.

East wall: Composed of large central window-opening to floor, finished with arabesque molding and reveals flanked by broad scrolled panels and dado similar to North wall but without the trophies.

West wall: Has a central doorway identical with the one on South wall and is flanked by panels similar to the broad one on the South wall; the bas-relief subjects illustrated are varied groups presenting "Venus at her Toilet."

The panels are finished a soft greenish natural wood-color with all the embellishments richly gilded.

*Height, 12 feet 4 inches.*

*Length, north to south, 19 feet 6 inches; east to west, 16 feet 10 inches.*

*Mantelpiece: Height, 4 feet; length, 6 feet 4 inches.*

*Opening: Height, 2 feet  $3\frac{1}{2}$  inches; length, 2 feet 9 inches.*

### 252—*French Renaissance Style*

By the famous Parisian glass painter, E. Oudinot. Composed of two stationary casements in steel frames and two transoms. The casements display lightly draped classic goddesses painted in grisaille, standing on orbs before seascapes in pale blue within niches having elaborately enameled enriched columns in harmonious colors; the orbs are sustained upon leaf-scrolled pedestals, on each of which two cupids are seated holding ribbons variously inscribed "Hore et Momentum" and "Audaces Juno." The transoms, in similar metal frames, are occupied by the festooned canopies of the niches under and sustain in brilliant colors, above the scrolled pediment, satyr-masked cartouches charged with coats-of-arms and supported by seated winged cupids. Below the cartouche are dolphins resting on labels inscribed "Fortuna" and "Occasion." Signed below pinnacles of columns: "E. O., 1882 & 1882, Paris." (Several lights slightly cracked.)

*Casements: Height,  $52\frac{1}{2}$  inches; width,  $23\frac{1}{4}$  inches.*

*Transoms: Height, 28 inches; width,  $23\frac{1}{4}$  inches.*



253—COROMANDEL LACQUER SCREEN

*Chinese Eighteenth Century*

Twelve folds, decorated in low tones on brown-black grounds with extensive Chinese palace scenes and innumerable figures at varied avocations; end panels and crown with borders of emblematic vases; at foot, varied animals. Back with similar borders enclosing the "Flowers of the Four Seasons" and birds.

Height, 8 feet 6 inches; width of each panel, 1 foot 9 inches.

254—MAHOGANY CRIB, MOUNTED IN CUIVRE DORÉ

*Empire Period*

Paneled high head and lower foot board having open columnar supports; high balustered side guards. Mounted in *cuivre doré* with ball terminals, floral and classic appliqués. Box spring and mattress for same. (Two back terminals missing.)

Height, 3 feet 8½ inches; length, 5 feet 10 inches; width, 3 feet 8 inches.

255—ACAJOU BEDROOM SUITE, MOUNTED IN CUIVRE DORÉ

*Louis XVI Style*

(A) Bed, with high paneled head-board and lower tri-paneled foot-board, both having round corners, on vase feet; mounted in *cuivre doré* with enriched moldings and pateræ. Box spring, mattress and two pillows for same.

Height, 5 feet ½ inch; length, 7 feet; width, 5 feet 8 inches.

(B) Dressing Table, similar; the top with round corners and lined with brown leather; arched mirror fitted with two arms in *cuivre doré* for lights.

Height, 5 feet; width, 3 feet 7½ inches.

(C) Two Bedside Tables; similar, with Rouge-Royale marble tops. Height, 2 feet 8 inches; width, 1 foot 4 inches.

(D) Large Wardrobe; similar, with central mirrored door and flanking doors having their upper panels trellised with brass wire and lined with yellow silk. Interior fitted with shelves.

Height, 6 feet 8 inches; width, 6 feet.



## Second Afternoon

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256—*M. J. Ormonde* CARVED WALNUT FOUR-POST TESTER BED

*French Renaissance Style*

*285.* Open spirally twisted posts adorned with entwining vines; bracketed tester with interrupting satyr masks and pleated red silk. High paneled head-board enriched with classic figures, festoons, cupid medallion and elaborate scrolled pediment. Low foot-board with bas-relief subject, "The Rape of the Sabines." Box spring, mattress, pillow and printed green linen coverlet.

*Height, 8 feet 2 inches; length, 6 feet 6 inches; width, 4 feet.*

*(Illustrated)*

257—*J. Bentley* CARVED BASSWOOD FOUR-POST TESTER BED

*French Renaissance Style*

*100.* Slender baluster posts enriched with vase terminals, leaf and guilloche motives; supported on square pilasters with strap arabesque panels; scrolled head and foot boards paneled with diamond motives and embellished with mask and gadroon motives. Box spring, mattress and two pillows for same. Tester pleated with blue silk; embroidered blue cloth valance, draped back and side curtains to match.

*Height, 9 feet; length, 7 feet 2 inches; width, 4 feet 11 inches.*

258—*Mrs. J. M. Watson* CARVED BASSWOOD BEDSIDE TABLE

*French Renaissance Style*

*15.* Square; similar to the preceding.

*Height, 39 inches; width, 18 inches.*

259—*Mrs. A. S. S. S. S.* CARVED BASSWOOD TABLE *French Renaissance Table*

*20.* Oblong molded top; with strap arabesque frieze; on leaf-enriched baluster shaft and four arched legs.

*Height, 30½ inches; diameter, 18 inches.*

260—*M. J. Ormonde* Two CARVED BASSWOOD CHAIRS

*French Renaissance Style*

*40.* Oblong back and seat covered in blue cloth (defective). On curule supports enriched with lion-mask and guilloche motives.



NO. 256—CARVED WALNUT FOUR-POST TESTER BED  
(*French Renaissance Style*)

*Second Afternoon*

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261—<sup>B. No.</sup>MOUNTED HALF STATUARY MARBLE MANTELPiece

*Louis XVI Style*

<sup>260.</sup> Shaped molded top supported on paneled bracket pilasters.  
Mounted in *cuivre doré* with floral wreath at frieze and  
— acanthus leaves on brackets. Incurved cast-iron linings  
displaying vase and acanthus rinceau.

*Height, 3 feet 8½ inches; length, 5 feet 5½ inches*

*Opening: Height, 24 inches; width, 30 inches.*

# THIRD AND LAST AFTERNOON'S SALE

WEDNESDAY, OCTOBER 19, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 262 to 438, inclusive

- 
- B. M. Franks*  
262—CARVED MAHOGANY LAMP STAND *Chippendale Period*  
Square top with open gallery of scrolled acanthus leaves  
terminating in griffons' heads. Small candle slide fitting in  
*32.50* scroll-pierced frieze. Straight molded legs with enriched  
— X-stretcher.

*Height, 28 inches; 11½ inches square.*

- Mrs. C. Lebolt*  
263—MAHOGANY CURATE'S ASSISTANT *Sheraton Style*  
Three graduated circular, dished trays; supported on three  
*10.-* scrolled legs joining a ball handle at crown.

*Height, 36 inches.*

- J. Baumeister*  
264—CARVED MAHOGANY TRAY-TOP TABLE *Chippendale Style*  
Oblong top, with scrolled gallery; frieze enriched with a  
*35.-* sunk fret of scrollings. On cabriole legs with leaf knees  
and claw feet. (Gallery imperfect.)

*Height, 30 inches; length, 34 inches.*

### *Third and Last Afternoon*

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265—*J. R. Kimball*  
INLAID SATINWOOD BEDSIDE TABLE

*Sheraton Style*

25. Molded oblong top; fitted with drawer and enclosing door under. On short tapering legs. Inlaid with vase, scrolled leaves and lines.

*Height, 28 inches; width, 20 inches.*

266—*Mrs. Gerould*  
MAHOGANY TRIPLE DROP-LEAF TABLE

*Sheraton Style*

20. Triangular center with lobed leaves. On reeded triangular legs with open scrolled stretcher. (One leaf slightly imperfect.)

*Height, 25 inches; length of top, 31 inches.*

267—*Mrs. Natalie Green*  
TWO CARVED MAHOGANY CHAIRS

*Chippendale Style*

50. Open molded back with pierced fan-shaped splat. Rush seat.

268—*Mrs. Cranford*  
TWO MAHOGANY SIDE CHAIRS

15. Open back with fan-shaped splats; on square, tapering legs. Seat covered in crimson silk. (Silk imperfect.)

269—*Joseph Snyder*  
CARVED MAHOGANY ARMCHAIR

*Chippendale Period*

52.50 Open back with interlacing pierced splat, enriched with leafage, flowers and husks; scrolled arms and supports with shell and leaf motives. On paneled square legs. Loose seat in muslin. (Has been recarved in portions.)

270—*John Branch, Jr.*  
CARVED MAHOGANY ARMCHAIR

*Chippendale Style*

100. Open scroll-molded back with pierced interlacing ribbon, tassel, enriched with leafage and flutings; scrolled leaf arms and supports; on cabriole legs with leaf knees and ball feet. Loose leather seat (imperfect). Made circa 1860.

271—*B. M. Frank*  
TWO CARVED MAHOGANY CHAIRS

*Chippendale Style*

50. Open scrolled back, with interlacing vase splat enriched with leafage, pateræ and husks; on square legs paneled with shell, diamond and husk motives. Loose leather seats (defective).



### *Third and Last Afternoon*

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272—*Joseph Snyder*  
CARVED MAHOGANY ARMCHAIR

*Chippendale Style*

Open scrolled back, with pierced vase-shaped splat and scrolled arms, enriched with rosettes, husks and leafage; on square paneled legs having a folding footstool at front. Seat covered in embossed dull green velours.

273—*Carl F. Long*  
TWO DECORATED WINDSOR CHAIRS

*Early American*

Open back with two broad cross splats; decorated with fruit and flowers on dull black grounds. Rush seat; on double spindle stretchered legs.

274—*Mrs. A. DeGeron*  
MAHOGANY CENTER TABLE

*Early American*

Octagonal top with quaintly molded frieze following contour of top. On square baluster shaft with molded extended base and bracket feet. (Top cracked and moldings imperfect.)

*Height, 30 inches; diameter, 35 inches.*

275—*G. Baumeister*  
CARVED MAHOGANY BREAKFAST TABLE

*Early American*

Oblong top with round corners; center frieze with two drawers inlaid with brass lines and trimmed with lion-head handles; supported at center on pillar with claw feet enriched with acanthus leaves, at ends with baluster legs. Has been converted from a Pembroke table. (Ring of handle missing.)

*Height, 2 feet 5 inches; length, 5 feet 6 inches; width, 3 feet 3 inches.*

276—*B. M. Graule*  
CARVED MAHOGANY ARMCHAIR

*Chippendale Style*

Open scrolled back with pierced vase splat and scrolled arms; enriched with husks, leafage and flowers. On paneled square legs. Loose seat in floral embossed golden yellow velours.

277—*Joseph Snyder*  
FOUR CARVED MAHOGANY CHAIRS

*Sheraton Style*

Molded open shield back with festoon splat. On tapering reeded square legs. Seat covered in green, crimson and gold floral velvet brocade.

*Third and Last Afternoon*

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- Mrs. H. J. Graser*  
278—TWO LACQUER CHAIRS *English Late Eighteenth Century*

Panel back with pagoda crown and lattice below; on tapering square legs. Decorated with Chinese motives on black grounds. Seat and back covered in floral golden-yellow damask.

- Mrs. Williams Burden*  
279—NEEDLEWORK WALNUT STOOL *Queen Anne Period*

Oblong loose seat with round corners; displaying dainty floral scrollings in delicate colors on light yellow ground.  
/60. - Executed in petit- and gros-point. On cabriole legs.

*C. Baumeister*  
Height, 18½ inches; width, 18½ inches.

- 280—NEEDLEWORK WALNUT WING CHAIR *William and Mary Period*

Roll-over back, wings, arms and oblong seat covered in gros-point developing fantastic scrolls and flowers in pale, mellow colors on black grounds. Trimmed with fringe. Cabriole legs with open frontal stretcher reinforced with H-baluster stretcher.

- Mrs. Julius Chien*  
281—FOUR CARVED WALNUT CHAIRS *Stuart Period*

Pierced back enriched with three scrolled splats, pediment and apron, carved with acanthus leaves, husks and rosettes; on side baluster supports; cabriole legs with claw feet; elaborate frontal and X-stretchers. Seat covered in cut and uncut velvet woven with dull pink floral motives on green grounds. Velvet apparently of a later period.

- Mrs. Julius Chien*  
282—TWO CARVED WALNUT STATE CHAIRS *William and Mary Period*

High serpentine crowned backs and seats, covered in rose-crimson floral damask; trimmed with fringe. Molded scrolled arms; supports and legs; leaf-scrolled frontal and H-baluster stretchers.

- Sam Jackson*  
283—TWO LEATHER AND OAK ARMCHAIRS *Cromwellian Period*

Oblong open back, seat, flat arms and supports covered in deep brown hide, closely brass nailed. On baluster legs with plain box stretcher.

### *Third and Last Afternoon*

284—CARVED EBONY CHAIR

*Henry IV Style*

Open back, with spirally twisted spindles, scrolled pediment, rails and square supports; seat with apron; enriched with sprays of fruit and flowers. On spirally twisted legs and stretchers. Loose seat in uncut velvet, displaying birds.

285—TWO ROSEWOOD FIRE SCREENS

*Late Sheraton Period*

Extending circular top, enriched with floral panels painted in water colors. On expanding triangular shaft with canted corners and scrolled tripod feet, inlaid with brass lines and leaf motives. (Brass lines and rims of tops imperfect.)

*Height, closed, 40 inches.*

286—PIECRUST MAHOGANY TABLE

*Chippendale Style*

Circular top with rocaille rim and interior round molding; supported on leaf-scrrolled open tripod shaft and cabriole legs terminating in shell feet.

*Height, 29 inches; diameter, 32 inches.*

287—INLAID MAHOGANY CARD TABLE

*Hepplewhite Period*

Oblong folding top with round corners, paneled frieze. On tapering outcurved legs, the two at back gated. (Inlaid bandings imperfect.)

*Height, 29 inches; top open, 35½ inches square.*

288—TWO CARVED OAK CANDLESTANDS

*English Seventeenth Century*

Molded round bell-shaped top with octagonal shaft having leaf pendant and tripod scrolled feet.

*Height, 4 feet 6½ inches.*

289—INLAID SATINWOOD DRESSING TABLE

*Adam Style*

Molded oblong top; front fitted with center drawer and deeper flanking enclosing doors; on taperig square legs. Oblong mirror with round corners swinging within square post. Inlaid with medallions, vase and leaf scrolls.

*Height, 59 inches; width, 41½ inches.*

## Third and Last Afternoon

*B. M. Grank*

### 290—CARVED MAHOGANY CENTER TABLE

*Early Chippendale Period*

*140.* Circular top enriched with spiral gadroons and flutings; lined with green floral damask. Frieze fitted with four mock and four shallow drawers; trimmed with brass bail handles. Supported on cabriole legs with leaf knees and claw and ball feet. *Height, 2 feet 6 inches; diameter, 3 feet 6½ inches.*

*Sam Tucker*

### 291—TWO SMALL CRIMSON VELOURS TABLES

*20.* Oval top, with octagonal legs; frieze and legs trimmed with tasseled fringe.

*Mrs. P. A. Rockefeller*

### 292—TWO ILLUMINATED LEATHER OAK CHAIRS

*Jacobean Period*

*400.* Oblong back and seat covered in tooled gilded leather decorated with sprays of flowers and birds. On baluster legs with similar and plain auxiliary stretchers.

*D. A. Gimadi*

### 293—LEATHER WING CHAIR

*Jacobean Style*

*80.* Serpentine crown back, outscrolling wings and arms, and seat covered in brown Spanish hide. On oak balustered legs and H-stretcher.

*G. Baumgardner*

### 294—CARVED OAK CHEST

*Jacobean Period*

*80.* Rectangular; paneled hinged top; similarly paneled front and ends, enriched with leaf-scrolled frieze, central arched floral niche and growing tulip trees in the flanking panels. Rich patina. *Height, 2 feet 4 inches; length, 4 feet 8 inches.*

*Leinsberg and Levy*

### 295—CARVED OAK WAINSCOT BENCH

*Jacobean Period*

*105.* Sloping paneled back with scrolled tulip frieze and diamond motived panels under; wood seat. On balustered, stretched legs. Loose cushion of rose-crimson floral damask.

*Height, 3 feet 6 inches; length, 5 feet 9 inches.*

*Sam. Stanford*

### 296—MAHOGANY STATIONERY RACK

*2.* Oblong, with shaped ends and varied compartments.

*Height, 6 feet; length, 9 feet.*

*Third and Last Afternoon*

*Mrs Ruth Eschner*  
297—UPHOLSTERED OAK SETTEE

*Jacobean Style*

Oblong back, with serpentine arms and seat covered in peacock-green floral damask; bulbous turned legs with straight box stretcher.

*Height, 2 feet 11 inches; length, 6 feet 6 inches.*

*Mrs Julius Chien*  
298—CARVED WALNUT CHAISE-LONGUE

*Jacobean Style*

Cannée seat and adjustable paneled head enriched with coronetted open scrollings and supported by chains to twisted supports. On leaf-scrolled legs with similar coronetted stretchers to head. Loose seat and head cushions in cut floral rose-crimson velvet.

*Height, 3 feet 1 inch; length, 6 feet 7 inches.*

*M. M. Gault*  
299—UPHOLSTERED OAK SETTEE

*Jacobean Style*

Oblong back, arched wings, arm pads and loose cushion covered in seventeenth century crimson floral brocatelle. Baluster arm supports, straight legs with H-stretcher. (Brocatelle imperfect.)

*Height, 3 feet 4 inches; length, 5 feet 6 inches.*

*Sam Zucker*  
300—DECORATED SATINWOOD SCREEN

*Adam Style*

Three folds, with glazed upper panels occupied by festooned oval medallions painted with classic nymphs and lined with champagne colored silk. Lower panels covered with green and cream floral silk.

*Height, 5 feet 10½ inches; width, 4 feet 6 inches.*

*Wm M. Greve*  
301—DECORATED SATINWOOD SCREEN

*Adam Style*

Three folds, each with elongated open oval cannée panel centered with similar satinwood medallions decorated with classic figures *en camaïeu*, festoons, trophies and rosettes. On tapering legs with stock toes. Back covered in old floral chintz.

*Height, 6 feet 4 inches; width, 5 feet.*

*Mr. Ernest Light*  
302—LARGE MAHOGANY DRESSING BUREAU

Shaped front fitted with four long, paneled drawers. Oblong mirror with dentiled cornice above.

*Height, 6 feet 8 inches; length, 7 feet 2 inches.*



### Third and Last Afternoon

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- 303—*Lucio Salomon*  
CARVED WALNUT SETTEE *William and Mary Style*

140.—Double high serpentine crowned back with scrolled wings and arms, and seat covered in jardinière velvet displaying bouquets of flowers within scrolled medallions; woven in pastel colors on deep ivory grounds. Supported on baluster legs with pierced frontal and double H-stretchers.

Height, 4 feet 5 inches; length, 6 feet 3 inches.

- 304—*Wm. M. Seave*  
CARVED OAK REFECTORY TABLE *Late Tudor Period*

220.—Oblong top, with clamped ends; bracketed frieze; the front enriched with guilloche motives; supported on curiously fluted and lobed square baluster legs with straight box stretcher.

Height, 2 feet 7 inches; length, 6 feet 9 inches; width, 2 feet 6 inches.

- 305—*Charles Snyder*  
LARGE UPHOLSTERED DIVAN AND PILLOWS

200.—Deep oblong seat with round bolsters at ends; on molded oak base and bulbous feet. Five square back pillows and two extra large pillows for arms. Covered in Morris Jacquard loom tapestry, woven to simulate Jacobean embroidery, with leaf-scrolled vases of flowers, pendent festoons of fruit, and birds, in rich harmonious colors on ivory grounds.

Height, 2 feet 3 inches; length, 12 feet.

- 306—*Wm. Williams Burden*  
TWO UPHOLSTERED ARMCHAIRS

220.—Similar to the preceding; with splayed arms and tapering mahogany legs.

- 307—*Wm. Julius Collins*  
INLAID WALNUT TALL CLOCK *Queen Anne Period*

300.—Rectangular molded hood with columns; long case with hinged door having peephole enriched with figure of "Father Time" in brass. On shaped plinth. Lavishly inlaid with vases of flowers, sprays and birds in colored woods. Annular silver dials with brass corners, inscribed: "John Draper, London."

Height, 7 feet 10 inches; width, 1 foot 9 inches.

## Third and Last Afternoon

308—*Mrs. C. X. Helgram*  
CARVED RED TEAKWOOD PEDESTAL

45.—Circular leaf-molded top with insert pink marble center; pierced floral apron. On cabriole legs with animal heads, claw feet and round shelf stretcher.

Height, 26 inches; diameter, 23 inches.

309—*Mrs. Gerould*  
INDIAN CARVED ROSEWOOD TABOURET

45.—Circular revolving top enriched with border of scrolled vines interrupted with animals and pierced rounded valance with similar treatment. On six dolphin legs with stretchers.

Height, 20 inches; diameter, 26 inches.

310—*Mrs. Gerould*  
INDIAN CARVED ROSEWOOD TABLE

45.—Circular top with borders of vines and birds and similar pierced valance. Supported on bracketed, balustered shaft with pierced foot developing four chimeric animal feet and vines.

Height, 29 inches; diameter, 27 inches.

311—*Edna Gerould, Apt. 1.*  
CARVED TEAKWOOD STAND

55.—Circular molded top with insert of pink marble; open scrolled apron. On cabriole legs with shelf stretcher.

Height, 22½ inches; length, 43 inches.

312—*O. A. Himadi*  
CARVED TEAKWOOD TABLE

70.—Oblong molded top with fine brocatelle marble panel. Open rounded frieze developing pierced scrollings. On cabriole legs with H-stretcher.

Height, 26 inches; length, 3 feet 4½ inches.

313—*Joseph L. Snyder*  
TWO CARVED OAK CARD TABLES

70.—Square top, covered in pale green floral damask. On paneled square tapering legs with X-stretcher.

Height, 30½ inches; 38 inches square.

314—*G. V. L. Manning*  
CARVED WALNUT SMOKING TABLE

Moorish Style

75.—Octagonal molded top with sunk cream onyx panel. On arcade baluster legs and shelf stretcher.

Height, 22 inches; diameter, 24 inches.

### *Third and Last Afternoon*

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- Mrs. F. V. Sears*  
315—LACQUERED TILTING TABLE *Chinese Eighteenth Century*

*20.-* Molded round top; on tapering hexagonal shaft and incurved triangular base. Decorated in colors and gold with "Palace and Water Scenes," figures, scrolls and birds on black grounds.

*Height, 27½ inches; diameter, 19½ inches.*

- Mrs. K. Gould*  
316—BEECH TEA TABLE, MOUNTED IN BRASS *Japanese Style*

*25.-* Fitted with two trays having round corners and supported on outcurved bamboo legs. Mounted in old brass with open medallions and pierced scroll galleries to trays, spray of hawthorn and bamboo. (One handle slightly imperfect.)

*Height, 31 inches; length, 44 inches.*

- Charles H. Atkins*  
317—TWO INLAID WALNUT CHAIRS *Dutch Eighteenth Century*

*30.-* High open scrolled backs with broad vase splats; molded serpentine fronted seats; on cabriole legs. Inlaid with masks, scrolls and vases of flowers. Loose seats in old cretonne printed with Teniers figure subject. (Seats imperfect.)

- John C. J. Miller*  
318—INLAID MAHOGANY CHAIR *Dutch Eighteenth Century*

*30.-* Open scrolled-over back with broad top rail and bird and fan cross splat; on outcurved tapering legs; inlaid with scrolls and flowers. Seat covered in old cretonne printed with Teniers figure. (Back imperfect.)

- Otto Bernet Agt*  
319—MAHOGANY PHONOGRAPH *By Edison*

*1/10.* Domed cover disclosing disk with diamond needle. Scrolled pierced upper front with green silk lining; enclosing door below; interior fitted for records.

*Height, 51½ inches; width, 21 inches.*

- Otto Bernet Agt*  
320—MAHOGANY RECORD CABINET

*30.-* Rectangular with shaped spreading feet. Two doors enclosing front. Interior fitted.

*Height, 27½ inches; width, 18½ inches.*

## Third and Last Afternoon

321—*A. J. ...*  
CUT VELVET EASY CHAIR

65. - Round back, with hollow arms and seat covered in diaper patterned rose-du-Barry velvet. Trimmed with lattice fringe.

322—*J. A. Kimadi*  
JAPANESE LACQUER ARMCHAIR

5. - Horseshoe back and seat covered in ivory lacquer displaying birds and flowers (imperfect). Gilded spindles in back and baluster legs.

323—*E. H. Manning*  
BROCADE EASY CHAIR

42. 50. - Round back with incurved arms and seat covered in brocade woven with pastel-colored floral and fruit scrolls on deep ivory ground. Trimmed with lattice fringe.

324—*A. H. ...*  
UPHOLSTERED MAHOGANY EASY CHAIR

45. - Horseshoe back and seat covered in green, crimson and gold floral brocade. On scrolled cabriole legs (imperfect).

325—*S. S. Parley*  
TWO UPHOLSTERED EASY CHAIRS

30. - High back with roll-over arms and deeply tufted seat, covered in blue cloth. Trimmed with tasseled fringe. (Cloth imperfect.)

326—*O. E. Lynch*  
TWO SCUTARI VELVET EASY CHAIRS *Seventeenth Century*

50. - Oblong back and seat covered in Scutari velvet panels woven in crimson and green on tan grounds with floral motives; trimmed with old-gold velvet, fringe, cords and tassels. (Velvet needs restoration.)

327—*Polina ...*  
SCUTARI VELVET EASY CHAIR *Seventeenth Century*

25. - Similar to the preceding, but with arms and carved walnut frame in the Moorish manner of a later period.

328—*Mr. Hawking*  
TWO SCUTARI VELVET EASY CHAIRS *Seventeenth Century*

50. - Similar to the preceding, but smaller and without arms. (Velvet needs restoration.)

## Third and Last Afternoon

### 329—*Mrs. J. Lehman* INLAID EBONY AND CEDAR CABINET *Moorish Style*

50.—Oblong top; fitted with nine scroll inlaid small drawers and deep central drawer, enriched with pierced brass bail handles and the center with a large arched escutcheon plate having elaborately pierced scrollings. On open stretchered stand with scroll feet. *Height, 43 inches; width, 32½ inches.*

### 330—*Mrs. C. Schale* LUXURIOUS UPHOLSTERED DIVAN

10.—Deep hollow back, scrolled arms and broad tufted seat covered in silk damask displaying large conventional bouquets of flowers and pineapples in dull lavender on green ground; on vase-shaped mahogany feet.

*Height, 2 feet 7 inches; length, 7 feet 5 inches.*

### 331—*Sam. Zucker* MAHOGANY CENTER TABLE

65.—Molded oblong top with round corners. On six fluted legs with molded box stretcher.

*Height, 2 feet 6 inches; length, 7 feet.*

### 332—*Mrs. R. H. Looney* FOURFOLD PRINTED LINEN SCREEN

25.—Paneled folds, covered in dull yellow linen printed with gay bouquets of trailing flowers and ribbons.

*Height, 4 feet 9½ inches; length, 9 feet 6 inches.*

### 333—*B. M. Frank* WINE-COLORED VELVET SETTEE

145.—Double cushion back and similar arms; covered in velvet woven with small floral medallions. Trimmed with tassels and deep lattice fringe.

*Height, 2 feet 7 inches; length, 4 feet 9 inches.*

### 334—*Mrs. Florence V. Boyer* EMBROIDERED VELVET DIVAN *Goan Seventeenth Century*

27.—Oblong, with round corner at left front. Seat covered in modern green-black velours; finished with deep frontal embroidered flounce exhibiting figures, birds and floral scrolls in brilliant colors on blue-black silk ground; executed in solid stitches.

*Height, 1 foot 6 inches; length, 8 feet 4 inches; depth, 3 feet 7 inches.*



### Third and Last Afternoon

*Frank Snyder*  
335—EMBROIDERED VELVET DIVAN *Goan Seventeenth Century*

60.— Similar to the preceding, with the round corner at right front.

*Otto Berner, 1st L.*  
336—MAHOGANY CHIFFONIER

35.— Fitted with five paneled drawers; half-reed-fluted pilasters. Molded veined white onyx top.

Height, 46½ inches; width, 36½ inches.

*Mrs. M. Nailor*  
337—THREE SILK CURTAIN LOOPS

15.— Twisted golden-yellow cords, finished with elaborate varicolored large tassels. (One varies in color.)

*Mr. Gerould*  
338—TWO LENGTHS OF BLUE AND GOLD FRINGE

10.— Royal-blue with intermittent gold drops.

Total length, 15 yards; depth, 6 inches.

*Samuel Jackson*  
339—FRAMED ENGRAVING

22.50—"The Christening of the Princess Royal at Buckingham Palace." By Ryall, after Leslie, R.A.

Height, 22½ inches; length, 43 inches.

*B. M. Frank*  
340—TWO BLUE TAFFETA SILK LAMPSHADES

12.50—Puffed valance of floral silk; trimmed with varicolored tasseled fringe. Height, 10½ inches; diameter at foot, 17 inches.

### TEXTILES

*Wm. Crawford*  
341—TWO CRIMSON BROCATELLE CUSHIONS

15.— Square; woven with leaf-scrolled basket panel and flowers; welted edge.

*Mr. D. R. de Bernard*  
342—TWO JASPE SILK CUSHIONS

30.— Square; changeable reseda-green taffeta; finished with welted box edges.

*B. M. Frank*  
343—TWO JASPE SILK CUSHIONS

15.— Oblong; dull green corded silk; trimmed with salmon-pink ribbon.

### Third and Last Afternoon

*A. A. Smith*  
344—TWO SILK CUSHIONS

*Directoire Period*

*2.9-* Oblong; blue and ivory silk; woven with medallion enclosing classic winged nymph. Trimmed with ribbon-work flowers.

*J. H. Birmingham*  
345—SILVER BROCADE CUSHION

*Louis XVI Period*

*2 1/2-* Square; woven with scrolling flowers and ribbons on golden yellow ground.

*B. M. French*  
346—SILVER BROCADE CUSHION

*Venetian Seventeenth Century*

*10* Shaped oblong; woven with floral silver scrolls on old-red ground. Trimmed and paneled with gold galloon.

*Edw. Bernet & Co.*  
347—TWO SILK CUSHIONS

*20-* Oblong; changeable apricot corded silk, shaped at upper corners; finished with welted edge.

*Edw. Bernet & Co.*  
348—TWO SILK CUSHIONS

*20-* Square; similar to the preceding.

*S. J. Remond*  
349—FOUR TAFFETA SILK CUSHIONS

*40-* Square; peacock-green silk; finished with welted edge.

*Mrs. C. Lebolt*  
350—TWO DAMASK CUSHIONS

*Renaissance Style*

*25-* Oblong; peacock-green floral damask. Trimmed with varied edging and fringe.

*B. M. French*  
351—TWO WINE-COLORED CUT VELVET CUSHIONS

*35-* Square; woven with small floral medallions. Trimmed with broad edging and tassels.

*Mrs. Hugh E. Murray*  
352—BROCADE CUSHION

*French Eighteenth Century*

*20-* Square; woven in soft colors and silver with floral sprays on golden-yellow ground.

*M. Olcott*  
353—CUT VELVET CUSHION

*12.50* Square; displaying small wine-colored floral rosettes on silk ground.

## Third and Last Afternoon

354—*J. A. Trimadi*  
TWO VELOURS CUSHIONS

*20.* - Square and oblong; deep piled blue-green velours trimmed with fringe.

355—*M. H. Hailong*  
TWO GOLD BROCADE CUSHIONS

*Venetian Seventeenth Century Style*

*20.* - Square; displaying floral sprays amid golden scrolls on deep ivory grounds. One trimmed with fringe, other with edging.

356—*E. H. Mc Leow*  
TWO EMBROIDERED CUSHIONS *Goan Seventeenth Century*

*10.* - Oblong; displaying varied carnation and other floral scrolls in brilliant colors on blue-black silk ground. Executed in solid stitches.

*Size, 42 by 25 inches.*

357—*Florence H. Beyer*  
TWO EMBROIDERED CUSHIONS *Goan Seventeenth Century*

*80.* - Oblong, similar to the preceding. One with central figure, the other with coronetted double displayed eagle.

*Size, 37 by 28 inches.*

358—*Florence H. Beyer*  
EMBROIDERED CUSHION *Goan Seventeenth Century*

*40.* - Square, similar to the preceding; with medallion center.

*Size, 28 inches square.*

359—*C. P. Perin*  
TWO DAMASK CUSHIONS *Renaissance Style*

*35.* - Square; woven with bouquets of dull lavender flowers on green grounds. Trimmed with cord.

360—*John H. Hild*  
TWO JARDINIÈRE VELVET CUSHIONS *Louis XIV Style*

*15.* - Square; both sides displaying bouquets of flowers within scrolled medallions; woven in pastel colors on deep, rich ivory ground. Trimmed with cord.

361—*Anna Gammagarten & Co*  
TWO LENGTHS OF WINE-RED VELVET

*Italian Renaissance*

*10.* - Lustrous fluctuating pile; closely woven with slight jaspé stripings.

*Respective lengths, 4¾ yards and 2 yards 15 inches; width, 22 inches.*

### *Third and Last Afternoon*

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*Florence H. Beyer*  
362—SILK GAUZE EIDERDOWN COVERLET

*12.50* Quilted in stripes; trimmed with fulled flounce. (Slightly imperfect.)

*Size, 1 3/4 yards square.*

*D. A. Simadi*  
363—UTRECHT VELVET TABLE COVER

*11.50* Rich pile; daffodil-yellow; trimmed with tasseled silk fringe.

*Size, 2 yards 22 inches square.*

*C. P. Perin*  
364—EMBROIDERED CRIMSON VELVET VALANCE

*Italian Sixteenth Century*

*15.-* Composed of three deeply scrolled and smaller tasseled Vandyke points, variously embroidered in solid stitches of gold and passages of color with royal Spanish coat-of-arms superimposed on displayed eagles, the smaller with castle and lion, each under a traceried Gothic canopy. The embroidery of a later period.

*Length, 2 yards 22 inches; depth, 1 yard 6 inches.*

*Paul H. Harkins*  
365—CRIMSON UTRECHT VELVET COVER

*Renaissance Style*

*17.50* Oblong, with canted corners; embossed with small scrolls of floral motives and pomegranates; trimmed and paneled with velvet galloon and tasseled fringe. (Slightly stained.)

*Size, 3 yards 3 inches by 1 2/3 yards.*

*J. W. H. S. Graver*  
366—EMBROIDERED SILK BEDSPREAD *French Renaissance Style*

*110.-* Pale straw satin; enriched in apricot velvet appliqué and gimp with panels having semicircular lunette and pendant at head and coat-of-arms at foot, displaying scrolled leafage. Trimmed with lattice fringe.

*Length, 2 yards 19 inches; width, 1 3/4 yards.*

*Miss R. H. Loring for private purchase*  
367—ROSE SILK COVERLET

*12.50* Changeable silk; trimmed with beribboned double-edging of fine floral Brussels lace.

*Size, 1 yard 32 inches by 1 yard 15 inches.*

## Third and Last Afternoon

368—*Joseph Ruyter*  
LENGTH OF ENGLISH PRINTED LINEN

Ivory white ground; printed in silhouetted black with groups of three cranes perched amid growing and blossoming hawthorn trees.

Length, 26 yards; width, 30 inches.

369—*B. M. Frank*  
ELEVEN LENGTHS OF GOLD VELVET BROCADE

*Renaissance Style*

Apple-green silk ground; woven in gold threads with leaf-scrolled stripes bearing pineapple and floral motives in crimson velvet. (One length stained at center.)

Approximately 22 yards.

370—*H. M. Baumgarten & Co*  
TWENTY-SEVEN LENGTHS OF CRIMSON DAMASK

*Italian Renaissance*

Rich rose-crimson; woven with large infloretted acanthus leaves canopying bouquets supported on vase-like similar acanthus leaves and surmounted by drooping pomegranate motives.

Approximate length, 140 yards; width, 24 inches.

371—*H. M. Baumgarten & Co*  
THIRTY-SIX LENGTHS OF CRIMSON DAMASK

*Italian Renaissance*

Similar to the preceding.

Approximate length, 220 yards; width, 24 inches.

372—*H. M. Baumgarten & Co*  
FOURTEEN LENGTHS OF CRIMSON DAMASK

*Italian, Louis XIV Period*

Rich deep rose-crimson woven with large infloretted floral motives sustained on scrolled rustic-stemmed leaves. Extra wide weaving. (Slight tears on several edges.)

Approximate length, 54 yards; width, 28 inches.

373—*A. S. Smith*  
EIGHT RENAISSANCE LACE CURTAINS

Composed of two panels, displaying scrolled floral sprays and basket panneaux on diamond latticed grounds, center insertion and borders of recurring scrolls. (One without center insertion.)

Length, 3 1/3 yards; width, 1 yard 4 inches.



### Third and Last Afternoon

*Florence A. Beyer*  
374—TWO RENAISSANCE LACE CURTAINS

Similar to the preceding; without center insertion.

25.— *C. J. Kelly* Length, 4 yards 6 inches; width, 1 yard 4 inches.

*C. J. Kelly*  
375—FOUR RENAISSANCE LACE CURTAINS AND TRANSOMS

Similar to the preceding.

18.— Length, 2 yards 30 inches; width, 35 inches.

Transoms: Length, 33 inches; width, 1 yard 6 inches.

*Mrs. Carl G. Holmes*  
376—EIGHT RENAISSANCE LACE PANELS

64.— Similar to the preceding. (Slight variations in widths.)

*Mrs. A. Degener*  
377—SIX RENAISSANCE LACE PANELS

18.— Similar to the preceding.

*Mrs. A. Degener*  
378—SIX RENAISSANCE LACE PANELS

52.— Similar to the preceding.

Length, 3  $\frac{2}{3}$  yards; width, 18 inches.

*Mrs. A. Degener*  
379—FIVE RENAISSANCE LACE PANELS

35.— Similar to the preceding.

Length, 3 yards 15 inches; width, 21 inches.

*Mrs. B. Frank*  
380—TWO RENAISSANCE LACE PANELS

24.— Similar to the preceding. Slight variance in pattern.

Length, 2 yards; width, 15 inches.

*Mrs. A. Degener*  
381—SIX RENAISSANCE LACE PANELS

20.— Similar to the preceding.

Length, 3  $\frac{1}{4}$  yards; width, 17 inches.

*Mrs. A. Degener*  
382—FOUR RENAISSANCE LACE PANELS

24.— Similar to the preceding.

Length, two, 2 yards 14 inches; two, 1 yard 4 inches; widths,  
16 inches.

*C. J. Kelly*  
383—SIX RENAISSANCE LACE PANELS

36.— Similar to the preceding.

Length, 2 yards; width, 18 inches.

### Third and Last Afternoon

*E. C. Cerin*  
384—SIX JASPÉ TAFFETA SILK CURTAINS AND LOOPS

*75.* Shimmering reseda-green silk, trimmed with cut fringe to match. Cord loops finished with large tassels. (Silk faded at front edges.)

Length,  $3\frac{3}{4}$  yards; width,  $1\frac{2}{3}$  yards.

*A. A. Smith*  
385—TWO ROSE-CRIMSON CUT VELVET PORTIÈRES AND LOOPS

*Gothic Style*

*100.* Rich fluctuating pile; woven ciselé with infloretted pineapple motives within delicate five-lobed motives crowned with similar smaller pineapples. Trimmed with tassel fringe. Double corded loops with large finishing tassels. (Velvet faded on front edges only.)

Length,  $3\frac{2}{3}$  yards; width, 2 yards.

*Mrs. Julius Chien*  
386—TWO EMBROIDERED SILK CURTAINS AND LOOPS

*Régence Style*

*75.* Champagne colored watered silk; enriched with scroll borders at side and foot in rich mellow pastel silk threads developing basket and rocaille panneaux and bouquets of flowers. Trimmed with varicolored tasseled fringe. Loops, richly worked double cords finished with large tassels. (Silk slightly imperfect.)

Length, 4 yards; width,  $2\frac{1}{3}$  yards.

*Mrs. Julius Chien*  
387—TWO EMBROIDERED SILK CURTAINS AND LOOPS

*Régence Style*

*95.* Similar to the preceding. (Silk slightly imperfect.)

*Mrs. Julius Chien*  
388—TWO EMBROIDERED SILK PORTIÈRES

*Régence Style*

*120.* Similar to the preceding. (Silk slightly imperfect.)

Length, 3 yards; width,  $2\frac{1}{3}$  yards.

*P. B. B. B. B.*  
389—TWO PAIRS OF GREEN SILK DAMASK WINDOW DRAPERIES  
WITH LAMBREQUINS

*100.* With large floral and scroll pattern. Tasseled fringe edging. Lined and interlined.

Each piece of drapery: Length, 13 feet 3 inches; width, 6 feet.

### Third and Last Afternoon

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*Mrs. J. L. Chang*  
390—TWO PAIRS OF GREEN SILK DAMASK WINDOW DRAPERIES  
WITH LAMBREQUINS

60. To match the preceding. Lined and interlined.

Each piece of drapery: Length, 13 feet 3 inches; width, 3 feet 9 inches.

*Lans Curiosity Shop*  
391—PAIR OF WINE-RED VELVET PORTIÈRES

230. — Rep lined. Interlined.

Each piece of drapery: Length, 8 feet 5 inches; width, 10 feet 6 inches.

*Louis and Co*  
392—TWO PAIRS OF WINE-RED VELVET PORTIÈRES

170. — To match the preceding. Lined and interlined.

Each piece of drapery: Length, 8 feet 5 inches; width, 4 feet 10 inches.

*Louis and Co*  
393—THREE PAIRS OF WINE-RED VELVET PORTIÈRES

210. — To match the preceding. Lined with red silk damask.  
Interlined.

Each piece of drapery: Length, 8 feet 5 inches; width, 6 feet 8 inches.

*Louis and Co*  
394—PAIR WINE-RED VELVET PORTIÈRES

65. — To match the preceding. Lined with green silk damask.  
Interlined.

Each piece of drapery: Length, 8 feet 5 inches; width, 4 feet 10 inches.

*Mrs. Joseline Chien*  
395—TWO PAIRS OF ROSE-RED SILK DAMASK WINDOW DRAPERIES

20. — Large floral design. Trimmed with tasseled fringe.

Each piece of drapery: Length, 14 feet; width, 7 feet 6 inches.

*Lans Curiosity Shop*  
396—PAIR OF DARK GREEN SILK VELVET CURTAINS

7 Trimmed with tasseled fringe. Lined with sateen and interlined.  
10. —

Each piece of drapery: Length, 12 feet 7 inches; width, 12 feet 10 inches.

### Third and Last Afternoon

397—TWO PAIRS OF ROSE-PINK SILK DAMASK WINDOW DRAPERIES

1.25 With bouquets, wreaths and ribbon fillets in ivory-white. Trimmed with tasseled fringe. Lined and interlined.

Each piece of drapery: Length, 12 feet; width, 4 feet.

398—SINGLE ROSE-PINK SILK PORTIÈRE

65. To match the preceding.

Length, 7 feet; width, 5 feet.

399—PAIR GREEN SATIN WINDOW DRAPERIES WITH LAMBREQUINS

1.00 Fringed edging. Lined and interlined. (Faded.)

Each piece of drapery: Length, 13 feet; width, 7 feet 6 inches.

400—PAIR OF RED SILK DAMASK PORTIÈRES

1.20 Large floral pattern. Fringed edge. Lined and interlined.

Each piece of drapery: Length, 12 feet 6 inches; width, 9 feet 7 inches.

401—PAIR OF WINDOW DRAPERIES

80. To match the preceding. Lined and interlined.

Each piece of drapery: Length, 12 feet 6 inches; width, 4 feet 6 inches.

402—JACQUARD TAPESTRY LAMBREQUIN

27.50 Large floral and leaf pattern in salmon-pink, brown and green on a white field.

Height, 2 feet 4 inches; length, 18 feet.

403—JACQUARD TAPESTRY LAMBREQUIN

29.50 To match the preceding.

Height, 2 feet 4 inches; length, 8 feet 6 inches.

### *Third and Last Afternoon*

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- 404—<sup>Mrs. J. Leblang</sup> HUNGARIAN POINT PANEL *Italian Seventeenth Century*  
Solid embroidery, developing three vertical panels each displaying birds at a three-tiered fountain, bouquets and vases of flowers within continuous broadly scrolling acanthus-leaf medallions having gay-plumaged birds perched thereon. Executed in rich mellow colors on a chevroned ivory field. Has been slightly cut at edges, but can be readily restored.

*Height, 8 feet 1 inch; width, 5 feet 7 inches.*

- 405—HUNGARIAN POINT PANEL *Italian Seventeenth Century*  
Similar to the preceding.

*Height, 5 feet 9 inches; width, 3 feet 10 inches.*

- 406—HUNGARIAN POINT PANEL *Italian Seventeenth Century*  
Similar to the preceding; oblong, with two end drops.

*Height at ends, 8 feet 5 inches; at center, 5 feet 5 inches; length, 16 feet; width of drops, 2 feet 10 inches.*

- 407—TWO HUNGARIAN POINT PANELS *Italian Seventeenth Century*  
Similar to the preceding.

*Respective heights: 9 feet 8 inches and 5 feet 8 inches; widths, 23 inches.*

- 408—<sup>Mrs. J. Leblang</sup> IMPORTANT SILVER AND GOLD EMBROIDERED BALDACHINO *Hindu-Persian Late Seventeenth Century*

360—Rose-medallioned center, the field displaying all-over scrollings of carnations and other flowers; finished with three borders of similar scrolling flowers. Solidly executed in rich colors and silver threads with a prevailing note of rose-crimson on backgrounds worked in gold threads. Edged with silver fringe.

*Length, 3 yards 22 inches; width, 2 yards 23 inches.*



## Third and Last Afternoon

### 409—*J. A. Himadi* IMPORTANT SILVER EMBROIDERED BALDACHINO

*Hindu-Portuguese Seventeenth Century*

Quilted royal-blue ground enriched in solid stitches of silver, outlined in crimson silk with central medallion enclosing coronetted coat-of-arms, bordered with shell and acanthus-leaf scrolls; the field with all-over scrollings centered with carnation and pineapple motives. Finished with a scroll and blossom border and diamond and rosette guards.

Length, 3 yards 14 inches; width,  $2\frac{3}{4}$  yards.

### 410—*Wm. J. Leblang* PAINTED TAPESTRY

With hunting subjects, figures in armor, trophies of arms and castles.

Approximate length, 55 running feet; various heights.

### 411—*Otto Bernet Hgt. L.* AUBUSSON VERDURE TAPESTRY *Late Seventeenth Century*

Landscapes, forests, aquatic and other birds in characteristic colorings. Fitting wall space.

Approximate length, 55 running feet; various heights.

### 412—*W. Hawkins* PAIR APRICOT SILK VELOURS WINDOW DRAPERIES WITH LAMBREQUINS

Lined and interlined.

Height, 10 feet 4 inches; width, 5 feet.

## ANTIQUE RUGS

### 413—*E. Mc. Ken.* SHIRAZ RUG

Dark blue centerfield with diagonal floral pattern in red, white and turquoise-blue. Two narrow borders.

Length, 4 feet 10 inches; width, 4 feet 8 inches.

### 414—*J. A. Himadi* SHIRAZ RUG

Parallel striped center in brown, white, blue and red with meander and detached geometrical and floral designs. One wide and four narrow borders.

Length, 5 feet 4 inches; width, 3 feet 11 inches.

### Third and Last Afternoon

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*J. A. Himade*  
415—SHIRAZ RUG

*135.* Striped red and white center with zigzag pattern in red, black, yellow and turquoise-blue. One wide border with pear design.

Length, 5 feet 6 inches; width, 3 feet 8 inches.

*L. H. Birmingham*  
416—AMERICAN HOOK RUG

*35.* Diamond pattern and numerous narrow borders in various colors.

Length, 5 feet 3 inches; width, 3 feet 4 inches.

*J. A. Himade*  
417—CABISTAN RUG

*105.* All-over geometrical and conventional floral designs and three star-shaped medallions in yellow, red, white and two shades of blue. Two narrow borders, one in red and the other in blue and white.

Length, 6 feet 6 inches; width, 3 feet 2 inches.

*J. A. Himade*  
418—TABRIZ RUG

*280.* A so-called hunting rug. Ivory-white field with oval center medallion in pale turquoise-blue and various animals, birds and flowers in yellow, red, green and blue. Wide blue border with lotus flowers and leaf sprays in colors to correspond with center.

Length, 6 feet 5 inches; width, 4 feet 4 inches.

*Mrs. J. Leblang*  
419—SARUK RUG

*240.* Ivory-white field with all-over floral and vine pattern in red, yellow, dark and light blue. Wide border in dark blue with conventional lotus and lotus scrolls in red and turquoise-blue.

Length, 6 feet 7 inches; width, 4 feet 5 inches.

*Paul Wallace*  
420—FERAGHAN RUG

*155.* Yellow field with all-over floral pattern. One wide and two narrow borders.

Length, 7 feet 2 inches; width, 3 feet 6 inches.

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421—<sup>19.2 Fine</sup>ANTIQUE SHIRAZ RUG

17.5—All-over diagonal pear pattern on a red field. One diagonal and one interlocking border in red, blue, black and white.

Length, 7 feet; width, 5 feet 5 inches.

422—<sup>3.3 M. Green</sup>FINE OLD SHIRAZ RUG

10.—Dark blue centerfield with all-over pattern of bouquets of flowers in red, white and turquoise-blue. Barber pole border.

Length, 8 feet 6 inches; width, 4 feet 5 inches.

423—<sup>Mrs. E. D. Norton</sup>KURDISTAN RUG

2.—Ivory-white centerfield with parallel floral stripes in rose-pink, brown and two shades of blue. One wide and two narrow borders. (Worn.)

Length, 8 feet 10 inches; width, 4 feet 3 inches.

424—<sup>Joseph Snyder</sup>HAMADAN LONG RUG

20.—All-over geometrical and floral designs in harmonious tones on a white field. Four narrow borders.

Length, 11 feet 8 inches; width, 3 feet.

425—<sup>3.4</sup>CINNAMON BEARSKIN RUG

9.—With mounted head and paws. Lined.

Length, 7 feet 2 inches.

426—<sup>Mrs. Geo. L. Meeker</sup>BLACK BEARSKIN RUG

30.—Lined.

Length, 6 feet 9 inches; width, 4 feet 5 inches.

427—<sup>J. R. Hall</sup>LEOPARD SKIN RUG

25.—With outer border of black fur. Lined.

Length, 7 feet; width, 4 feet.

428—<sup>D. A. Himadi</sup>HAMADAN RUG

20.—Ivory-white field with all-over conventional floral pattern. Five borders with meander and interlocking designs.

Length, 12 feet 4 inches; width, 3 feet 3 inches.

### Third and Last Afternoon

*Paul Mathias*  
429—ANTIQUE FERAGHAN RUG

355.—Soft velvety pile. All-over floral pattern with diamond lattice on a dark blue field. Wide border in red and two narrow borders in white and blue with designs to correspond with the center.

Length, 14 feet 4 inches; width, 6 feet 7 inches.

*Mrs. J. Leblanc*  
430—ANTIQUE KURDISTAN RUG

250.—All-over floral pear pattern on a black field in red, blue, yellow and white. Three borders with floral and leaf designs in similar colorings.

Length, 16 feet 6 inches; width, 6 feet 2 inches.

*Bulgarian*  
431—ANTIQUE KURDISTAN LONG RUG

270.—Dark blue centerfield with conventional floral, leaf and diamond pattern in old red, yellow, and blue. One wide border with similar designs on a red ground. Two narrow border stripes in white and meander pattern.

Length, 16 feet 4 inches; width, 6 feet 9 inches.

*Joseph Snyder*  
432—SARUK/LARGE RUG

1650.—Closely woven. Wine-red field with all-over conventional lotus and lotus sprays in white, pale yellow, salmon-pink, turquoise and dark blue. Wide blue border with designs and colors to correspond with the center and two narrow borders with meander patterns.

Length, 18 feet 5 inches; width, 11 feet.

*O. S. Bealman*  
433—ANTIQUE JOSHAGAN LONG RUG

1000.—The center panel in ivory-white with all-over floral, leaf and diamond pattern in light red, yellow and two shades of blue. One wide border with conventional leaf and numerous floral designs and two narrow borders with designs in colors to correspond with the center.

Length, 23 feet 3 inches; width, 8 feet 6 inches.

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434—*Max Gerould*  
LARGE KHORASSAN RUG

475. - Red centerfield and outer border. Diamond-shaped center medallion and small connected medallions in turquoise-blue, rose-red, dark blue and tan. Corner ornaments and inner border in green with meander floral pattern. One wide and three narrow borders with floral and interlocking designs.

*Length, 22 feet; width, 11 feet.*

435—*A. A. Nimati*  
REPRODUCTION OF THE GREAT MOSQUE CARPET OF ARDEBIL

237. - A finely woven reproduction of what by common consent and in general repute is the most distinguished and famous carpet in the world, namely, the Ardebil Mosque Carpet in the South Kensington Museum, London. The pile is short and firm and of dull luster, its ground color deep lapis-blue. Over this a floral tracery runs, in old-rose, turquoise, soft yellow and light fawn, interrupted at the center by a great medallion, which quartered supplied also the corner or angle motives of the field. The medallion at its circumference presents sixteen minaret points, from which spring as many cartouches. Of the sixteen cartouches the four at the cardinal points are green, and between these the three cartouches in each quarter are comprised of a ruby one lying between two of creamy fawn. Between two of the green cartouches and the upper and lower ends of the field, in the midst of the tracery, appear two of the sacred mosque lamps. An inscription and date woven in white on a dark blue panel. One wide border with irregularly shaped medallions in colorings to correspond with the center, on red field. Three narrow borders with meander floral designs.

*Length, 23 feet 9 inches; width, 14 feet 5 inches.*

436—*Joseph Snyder*  
SAVONNERIE CARPET

255. - Dark blue field with floral, leaf and scroll border and two narrow bands in pale green and tan.

*Length, 56 feet 7 inches; width, 14 feet 8 inches.*

437—*J. Leblanc*  
SAVONNERIE STAIR CARPET

170. - To match the preceding. Woven to fit the stairs.

*Approximate length, 27 running yards; width, 1¾ yards.*



*Third and Last Afternoon*

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438—<sup>Very Large</sup> VERY LARGE SCOTCH AXMINSTER RUG

170.— Red field with one wide red border and two narrow blue borders, with conventional floral designs and outer border of plain blue.

*Length, 30 feet; width, 19 feet.*

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